A. 1230 ww.

A Collection of PSALM TUNES

in three Parts

Adapted to each MEASURE as now SUNG in several CHURCHES CHAPLES and MEETING HOUSES *in and about* LONDON

to which are added 2 Anthems & 2 Canons

By If. S MITH

Price 2s 6d unbound.

LONDON. Sold by Mrs DAVENHILL, No 30 CORNHILL; and Mr BUCKLAND, No 57 PATERNOSTER ROW.

12
49
FEB

A

COLLECTION

OF

PSALM TUNES, &c.

HAVING been frequently requeſted by many reſpectable friends, to publiſh a Collection of Pſalm Tunes, adapted to the different Metres, I could no longer refuſe to comply with their deſire. The Treble is omitted; becauſe, except in choirs, proper voices are not eaſily found; beſides, I would not unneceſſarily increaſe the ſize of the book. With the ſame view, alſo, I ſhall omit ſaying any thing on the Theory of Muſic. There are many books of Inſtructions already publiſhed; however, they are of no great uſe to thoſe who are altogether unacquainted with Muſic, unleſs explained by a maſter.

Thoſe who are deſirous of making any proficiency in this divine art, ſhould put themſelves under the tuition of a perſon properly qualified for his buſineſs. I ſhall only give ſuch directions, as, in my opinion, are abſolutely neceſſary to the judicious diſcharge of this moſt delightful part of public worſhip.

In the

In the firſt place, the perſon choſe to officiate as clerk, ought to have a good voice, a good ear, and ſome knowledge of Muſic. I ſay, *ſome* knowledge, becauſe, however deſirable a thorough acquaintance with Muſic may be, it is not often to be met with; and common tunes may be very well ſung by one who is not a perfect maſter. The compaſs of his voice ſhould be an Octave and a Fifth; at leaſt, he ſhould be able, clearly and diſtinctly, to ſound an Octave and a Third. A perſon not equal to this, is very unfit for his office. If he cannot ſing a tune in its proper key, this part of divine worſhip can never be carried on to any advantage.

In the next place, the clerk ſhould always have a pitch-pipe with him in the deſk. When the Pſalm is read, let him immediately name the tune to which he intends to ſing it; then having given out the firſt line, let the key note be ſounded aloud. This is very neceſſary, becauſe he cannot be always at a certainty without an inſtrument. He may ſet a tune a ſemi-tone, or even, a whole tone, either above or below the true key; the compaſs of which will admit of neither, without ſhrieking on the high notes, or growling on the low ones.

Another advantage to be derived from the pipe is, that the congregation, knowing what tune they are going to ſing, and hearing the key note ſounded, will be ready to begin with the clerk; and not be obliged, as frequently is the caſe, to wait ſome time before they know either the tune or the key. To prevent trouble, the letter or key, is placed over each tune, ſo that perſons unacquainted with Muſic, will be able, readily, to ſound it.

Thoſe tunes which may be ſung higher than the key in which they are ſet, are marked accordingly; as thoſe, likewiſe, are, which may be ſung a ſemi-tone lower, ſuch as Denmark, &c. There are many tunes which do not begin in the key, but ſometimes in the 4th below, ſuch as New Eagle-Street. In the 3d above, ſuch as Stamford. In the 5th above, ſuch as Richmond and ſeveral others; in either caſe, it will be proper for the clerk, firſt to ſound the key note on the Pipe, afterwards with his voice to ſound the note on which the tune begins,

begins, before he proceeds to ſing. By this means the congregation will be prepared to begin with him.—It will be highly advantageous to thoſe who would wiſh to join decently in this part of public worſhip, without being at the trouble of learning the Theory of Muſic, always to have the notes before them when they ſing; for by obſerving how the notes riſe or fall, they will attain ſome idea of the tune, and ſoon learn it.

In order to render this Collection as uſeful as poſſible, the muſical directions are given in Engliſh, and not in Italian, as is the general practice; for the chief motive to this Publication was to aſſiſt thoſe who do not underſtand Muſic, and not thoſe who do. For this reaſon, I hope to be excuſed for ſaying, Loud—Soft—Slow—Tenderly—Briſk, &c. inſtead of Forte—Piano—Adagio—Largo—Affettuoſo—Allegro, &c.

This Collection contains twenty-nine Common-Metre tunes, twenty-one Short-Metre, twenty-three Long-Metre, and fifteen Particular-Metre, Hymns, Anthems, &c. At the end of the book, will be found ſome blank ruled leaves, for the uſe of thoſe who may be deſirous of inſerting other tunes not in this Collection.

It is much to be wiſhed that every congregation would appoint an hour or two, ſome evening every week, to practice ſuch tunes as may be thought proper. By that means, the miſtakes of thoſe who ſing out of tune or out of time, will eaſily be corrected; and by being accuſtomed to ſing together in private, they will naturally adopt each other's manner, ſo as to render this part of worſhip delightful indeed.

No perſon ſhould begin the firſt note of a ſtrain before the clerk, nor hold the laſt note too long. Let a pauſe be made between each ſtrain, long enough for a perſon's deliberately counting, *one—two*. This will add very much to the ſolemnity, and give time for the congregation to breathe. It is not uncommon to hear a ſingle voice holding the laſt note of a ſtrain, the length of a minim, after the clerk and the congregation are ſilent. Whether this is the conſequence of a bad ear, or of a pleaſure he may take in hearing his own voice, *he* can beſt determine; however, it certainly is a very great impropriety. There is only one way to prevent it. Let

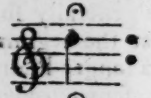
the

the clerk begin the next ſtrain in the proper time, without paying any regard to him. This muſt convince him that his practice is highly improper.

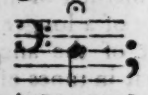
In the choice of a tune great care ſhould be taken by the clerk, that it be ſuitable to the Pſalm or Hymn he is going to ſing. A grave tune in a flat key, ſhould not be ſung to a Pſalm, or Hymn of Praiſe and Thankſgiving; nor a lively, chearful tune in a ſharp key, to a mournful one. For inſtance, the melody of Southwell, is by no means, expreſſive of the 95th Pſalm, Short-Metre, (Dr. Watt's Verſion,) nor is the melody of Silver Streee tune, ſet to that Pſalm, proper for the 90th Pſalm, Short-Metre. The ſame may be obſerved of many others.

The clerk ought to have time to fix upon proper tunes before he goes into the deſk; the miniſter, therefore, ſhould inform him, what Pſalm or Hymn will ſuit his ſubject. If this be not done, the clerk can hardly have time to find the words, much leſs to chuſe a proper tune.

There is nothing more common, nor, indeed, more diſagreeable to a muſical ear, than to hear *one* or more Counter Tenors, when there is a great deficiency in the Baſs. This muſt always be diſcordant. In truth, the Counter Tenor ſhould *never* be ſung, unleſs there is a ſtrong Baſs. But if the Baſs be powerful, the other will greatly increaſe the harmony.

To ſet this matter in as clear a light as poſſible, let us look at St. George's tune. The laſt note of the firſt ſtrain in the Counter Tenor, which we are directed to hold, ſtands on D thus 

The ſame note, in the Tenor, ſtands on A thus , a Fourth below; which, in two parts, is a diſcord.

But if the Baſs be ſung, that note ſtanding on D below thus  ; then we have a Fifth and an Octave from the Baſs, which is true harmony, ſee St. George's tune, page 21. In ſhort, very few tunes in three or four parts, will admit of the Counter Tenor, without the Baſs or ground work.

A great exertion of the voice, is, by no means, neceſſary to good ſinging. It is not unuſual to hear a perſon in the Tenor, or Counter Tenor, ſinging ſo loud as to overpower all the other parts; the conſequence generally is, that when he drops to a lower note which requires expreſſion, his breath and voice are gone, ſo that he can expreſs nothing. The ſame is frequently obſervable in the Baſs. If the notes on B, C, and D above, are ſtrongly ſounded, then the ſucceeding notes, in an Octave below, as often is the caſe, will ſcarcely be heard; becauſe the voice and breath are exhauſted. To avoid theſe inconveniencies, let the notes in the upper parts above E, that is, the ſpace between the 4th and 5th lines; and in the Baſs all notes above A, or the upper line, be always ſoftened.

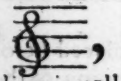
This Collection conſiſts, chiefly, of tunes in a quick movement, for the following reaſons: becauſe, tunes in that movement are generally ſung the beſt. In the next place, as the judicious Dr. Watts hath obſerved, (ſee the Advertiſement at the beginning of his Verſion of the Pſalms), ſuch a movement will permit us to enjoy the pleaſure of ſinging a longer Pſalm, than a ſlow movement will. I beg leave to tranſcribe the paſſage, as it is ſo applicable to the preſent purpoſe. "It were to be wiſhed alſo," ſays the Doctor, "that we might not dwell "ſo long upon every note, and produce the ſyllables to ſuch a tireſome extent with a conſtant uniformity of "tone; which diſgraces the Muſic, and puts the congregation quite out of breath in ſinging five or ſix ſtanzas. "Whereas if the method of ſinging were but reformed to a greater ſpeed of pronunciation, we might often "enjoy the pleaſure of a longer Pſalm with leſs expence of time and breath; and our Pſalmody would be more "agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourſelves." Laſtly, becauſe, that in tunes of ſlow movements, the key is frequently changed. This is occaſioned either by perſons who have not a good ear for Muſic; or by perſons whoſe ſtrong voices, being weakened by dwelling ſo long on every note, drop from the key a ſemi-tone, and ſometimes more. The congregation not being able to diſtinguiſh the voice of the clerk, will drop alſo; ſo that an unpleaſing diſſonance, will continue throughout. The names of three or four tunes are altered, that they might be placed in an alphabetical order. I have only farther to add, that if this Publication, contributes to the improvement of Church Muſic, my end will be fully anſwered, and my labour well rewarded.

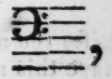
IS^c. SMITH.

AN

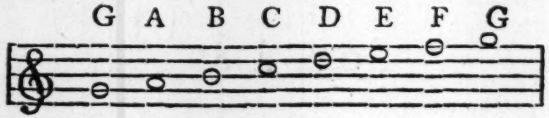
AN
EXPLANATION
OF THE
CHARACTERS, LETTERS, WORDS, &c. uſed in this COLLECTION.

I. THE five lines on which Muſic is engraved, are called a Stave.

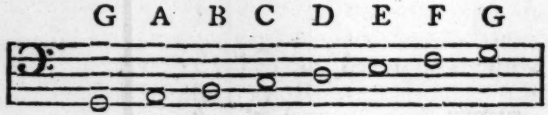
II. The character thus marked  , at the beginning of a Stave, is called the G Cliff, for being placed on the ſecond line, that line is called G.

III. The Baſs, or F Cliff, marked at the beginning of a Stave, thus  , is a C reverſed on the fourth line, which is called F.

IV. The ſeven Letters or Keys in the G Cliff, which are repeated as often as the compaſs of the Muſic requires it; every eighth being always the ſame.



V. The ſeven Letters or Keys, in the Baſs or F Cliff.



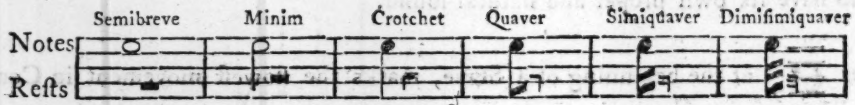
VI. The character thus marked ♭, is called a Flat; and when placed before any note ſinks it half a tone. If one or more are placed immediately after the Cliff, at the beginning of the Stave, all the notes on ſuch lines or ſpaces are flat; unleſs contradicted by a Natural.

VII. A Sharp thus marked ♯, raiſes the note before which it is placed half a tone; as it does alſo, all the notes on the lines and ſpaces which have this mark at the beginning of a Stave, unleſs contradicted by a Natural.

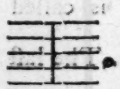
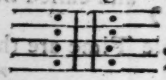
VIII. A Natural thus marked ♮, cauſeth every note which before was flat, either at the beginning of a Stave, or accidentally, to have its own proper and natural ſound.

IX. This character , at the beginning of a Stave, marks the ſloweſt movement in Common Time, now generally uſed, which is called Adagio, and has four beats in a Bar, ſlow. The next, thus marked , is ſung ſomething quicker, and called Largo. The third marked thus , is called Allegro, or commonly, retorted Time, is ſung two beats in a Bar, about as quick again as the firſt. The laſt is thus marked , and called the French Mood, and is to be ſung ſomething quicker than retorted Time. The marks of Triple Time are the following. is the ſloweſt movement, and called Adagio, and is three beats in a Bar, ſlow. This called Largo, to be ſung quicker. There are ſeveral other Moods of Triple Time; but the above only, are commonly uſed in church Muſic. In this Collection there is one tune marked , which is, likewiſe, called Largo, and is to be ſung ſlow. N. B. A dot after any one note thus , makes it half as long again.

X. The Names of the Notes and Reſts.



A Reſt means ſilence equal in length to the note it repreſents.

XI. A ſingle Bar is thus marked  . A double Bar thus . When dotted on each ſide thus  , it means a repetition of the ſame ſtrain, from the character thus marked ; S : called a repeat.

XII. A Hold thus marked , when placed over any note, ſignifies that it muſt be held longer than its proper time.

XIII. A Slur, thus marked , is uſed to tie as many notes together as are to be ſung to one ſyllable.

XIV. This

XIV. This mark $\overset{\frown}{3}$, over or under three notes, ſignifies, that they muſt be ſung in the time of two of the ſame length.

XV. The Trill, or Skake is thus marked, *tr.*

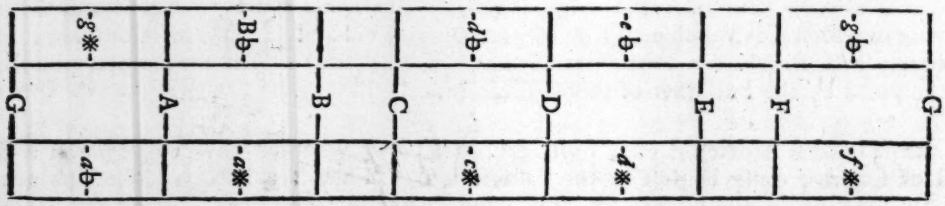
XVI. The Letter or Key which ſeems beſt adapted to the harmony, is placed over each Time. Some of them are placed half a tone higher, and ſome half a tone lower, as hath already been obſerved. But the laſt note in the Baſs will always point out the original Key. The name of the tune is alſo given, together with a Pſalm or Hymn to which it is ſuitable. The Metres are alſo marked, C. M. for Common; S. M. for Short; L. M. for long; and P. M. for Particular Metres. Thoſe tunes which have a Star placed before the Metres, were compoſed by the Publiſher of this Collection.

XVII. Over the Tenor is written Loud, Soft, &c. &c. But whether any congregation will chuſe to adopt this method of ſinging, muſt be left to their diſcretion. They are in this Collection marked as they are now commonly ſung in ſeveral places, in, and about, London. By *Loud*, I mean the ſtrains in which men and women ſing in full chorus; by *Soft*, when the women and boys only ſing. But as the women in moſt congregations are not accuſtomed to ſing loud by themſelves, it will be beſt for the men ſoftly to accompany them, keeping both tune and time; and the women and boys ſinging in the Octave, or the Eighth above, will render the melody equally pleaſing.

Before

Before I conclude, I would juſt obſerve that the letter *y*, at the end of a word, ſhould be ſounded like the letter *e*; for inſtance, Holy, *Hole*; Mighty *Mighte*; greatly, *greatle*, &c. Likewiſe the ſyllable *en*, in ſoften, choſen, &c. ſhould be ſung *ſoft'n*, *chos'n*. For to, *too*, long; for people, not *pepel*, but people, with the *l* a little ſoftened; otherwiſe it will produce a harſh diſagreeable ſound, very diſguſting to a muſical ear.

THE PITCH PIPE.



The Pitch Pipe is itſelf ſo ſimple an inſtrument, that directions how to uſe it, are altogether unneceſſary.

GENERAL INDEX.

A

	Page
ABRIDGE	1
Amersham	25
Aylesbury	25
Acton	37
Alie Street	38
Angel's Song	39

B

Boston	2
Braintree	4
Bedford	4
Brentwood	26
Babylon Streams	39

C

Camberwell	5
Crowle	5
Clapham	26
Cumberland	40
Chelsea, or St. Swithin's	55

D

Durham	27
Dudley	27
Devonshire	41
Dalston	56
Denmark	57

E

Enfield	28
Epping	29
Eagle Street	62
Easter Hymn	63

F

Farnham	29

Funeral Thought — 64

H

Highgate	6
Hague	41
Hampstead	42
Hotham	43
Hampton	64

I

Irish	7
Ipswich	30
Islington	44

K

Kingston	7
Kidderminster	30
Kettering	45

	Page
Kingſland — — —	46
L	
Low Dutch — — —	8
M	
Monkwell-Street — —	8
Magdalen — — —	46
Mile-End — — —	65
N	
Newport — — —	9
Newbury — — —	10
Newcaſtle — — —	31
New Eagle-Street — —	31
O	
Oxford — — —	11
Orange — — —	32
Old 100 — — —	47
P	
Putney Heath — —	12
Peckham — — —	32
Portſmouth — — —	66
R	
Ramſgate, or Aſhley —	13
Richmond — — —	14
Rickmanſworth — —	47
Rochford — — —	48
Radwinter — — —	48
Rockingham, or Kingſbridge	49
Reading — — —	67
S	
St. Matthew's — —	15
Sydenham — — —	16
Sudbury — — —	18
Stroudwater — — —	18
Sheffield, or Bangor — —	19
Stow, or Wallſal — —	19
Stamford, or Bath Chapel —	20
St. George's — — —	21
Southwell — — —	33
St. Alban's — — —	33
Sutton — — —	34
St. Thomas's — — —	34
Silver Street — — —	35
Southampton — — —	50
St. Paul's — — —	52
St. Hellen's — — —	68
T	
Tetſworth, or Pelham —	36

GENERAL INDEX.

W

	Page
Witton's — — —	22
Windsor — — —	23
Wandsworth — — —	23
Weston Favel — —	24
Winchester — — —	52
Well's Row — — —	53
Watford, or Dresden —	54
Anthem taken out of the 138th Psalm — — —	69
Anthem taken out of the 134th and 66th Psalm — —	80
Non Nobis — — —	87
O Absalom my Son — —	90
N. B. Common-Meter, Index immediately before	page 1
Short-Metre, ditto — —	25
Long-Metre, ditto — —	37
Particular-Metre, ditto —	55

FINIS.

GENERAL INDEX.

Common Metre

A

Abridge - - - - - - 1

B

Bofton - - - - - - - 2
Braintree - - - - - - 4
Bedford - - - - - - 4

C

Camberwell - - - - - 5
Crowle - - - - - - - 5

H

Highgate - - - - - - 6

I

Irifh - - - - - - - - 7

K

Kingfton - - - - - - 7

L

Low Dutch - - - - - - 8

M

Monkwell Street - - - - 8

N

Newport - - - - - - - 9
Newbury - - - - - - - 10

O

Oxford - - - - - - - 11

P

Putney Heath - - - - - 12

R

Ramfgate or Afhley - - 13
Richmond - - - - - - 14

S

St. Mathews - - - - - 15
Sydenham - - - - - - 16
Sudbury - - - - - - 18
Stroudwater - - - - - 18
Sheffield - - - - - - 19
Stow, or Walfal - - - 19
Stamford, or Bath Chaple - 20
St. Georges - - - - - 21

W

Wittons - - - - - - - 22
Windfor - - - - - - - 23
Wandfworth - - - - - 23
Weſton Favell - - - - 24

Short Metre

A

Amerſham - - - - - - - 25

Ayleſbury 25

B

Brentwood - - - - - - 26

C

Clapham - - - - - - - 26

D

Durham - - - - - - - 27

Dudley - - - - - - - 27

E

Enfield - - - - - - - 28

Epping - - - - - - - - 29

F

Farnham - - - - - - - 29

I

Ipſwich - - - - - - - 30

K

Kidderminſter - - - - 30

N

Newcaſtle - - - - - - 31

New Eagle Street - - 31

O

Orange - - - - - - - - 32

P

Peckham - - - - - - 32

S

Southwell - - - - - - 33

St. Albans - - - - - - 33

Sutton - - - - - - - 34

St. Thomas's - - - - 34

Silver Street - - - - 35

T

Tetſworth - - - - - 36

Long Metre

A

Acton - - - - - - - 37
Alie Street - - - - - 38
Angel's Song - - - - - 39

B

Babylons Streams - - - 39

C

Cumberland - - - - - 40

D

Devonſhire - - - - - 41

H

Hague - - - - - - 41
Hampſtead - - - - - - 42
Hotham - - - - - - - 43

I

Iſlington - - - - - - 44

K

Kettering - - - - - - 45
Kingſland - - - - - - 46

M

Magdalen - - - - - - 46

O

Old 100 - - - - - - - 47

R

Rickmanſworth - - - - 47
Rochford - - - - - - 48
Radwinter - - - - - - 48
Rockingham - - - - - 49

S

Southampton - - - - - 50
St. Paul's - - - - - - 52

W

Winchester - - - - - - 52
Wells's Row - - - - - 53
Watford - - - - - - - 54

Particular Metre

C

Chelsea, or St. Swithin's - - 65

D

Dalston - - - - - - - 66

Denmark - - - - - - - 67

E

Eagle Street - - - - - 62

Easter Hymn - - - - - 63

F

Funeral Thought - - - 64

H

Hampton - - - - - - - 64

M

Mile End - - - - - - - 65

P

Portsmouth - - - - - - 66

R

Reading - - - - - - - 67

S

St. Hellen's - - - - - - 68

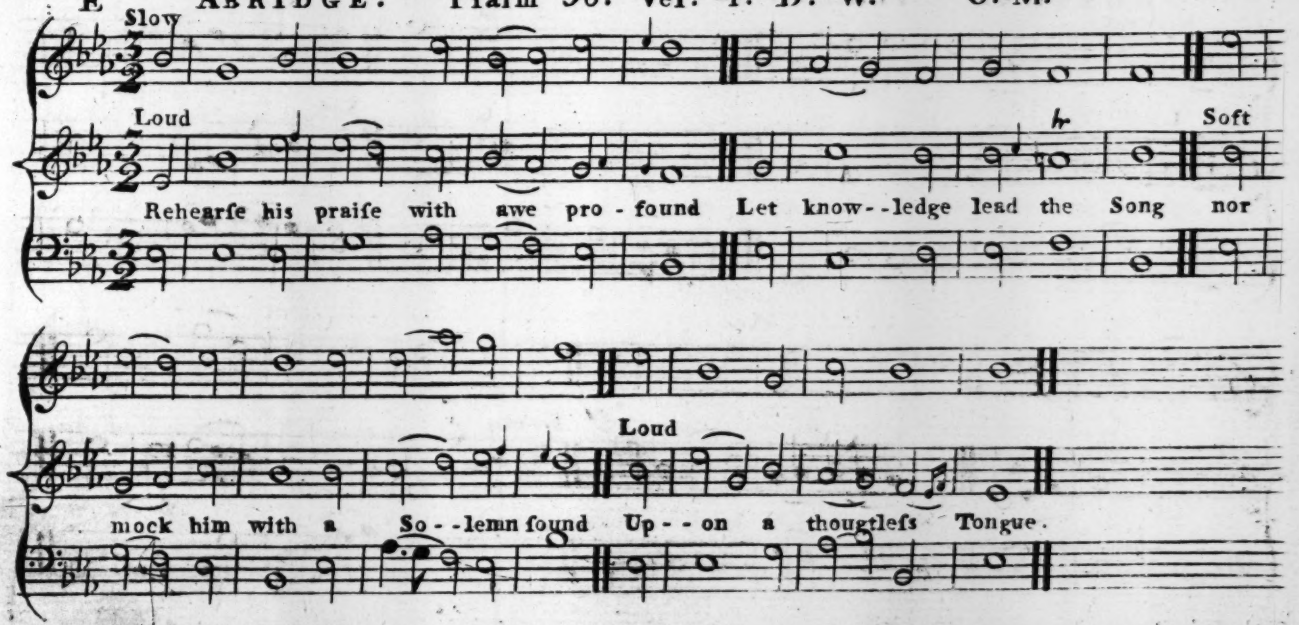
An Anthem taken out of the 138 Psalm - - - - 69

An Anthem taken out of the 134 and 66 Psalms - 80

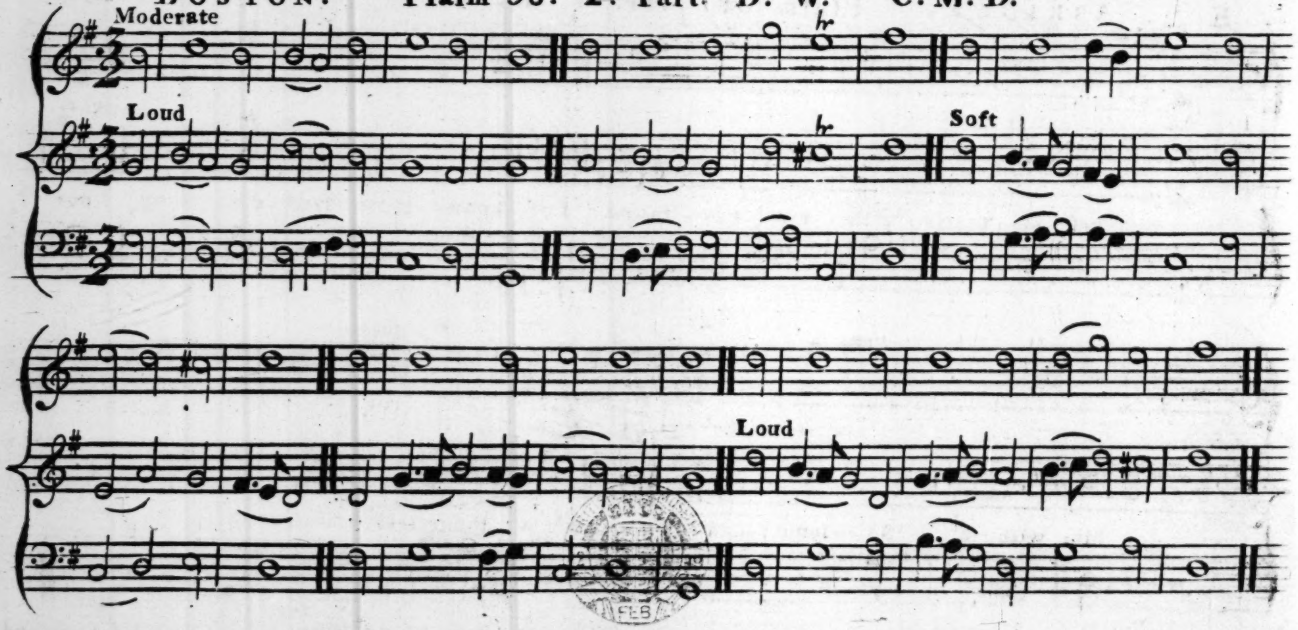
Non nobis - - - - - - - 87

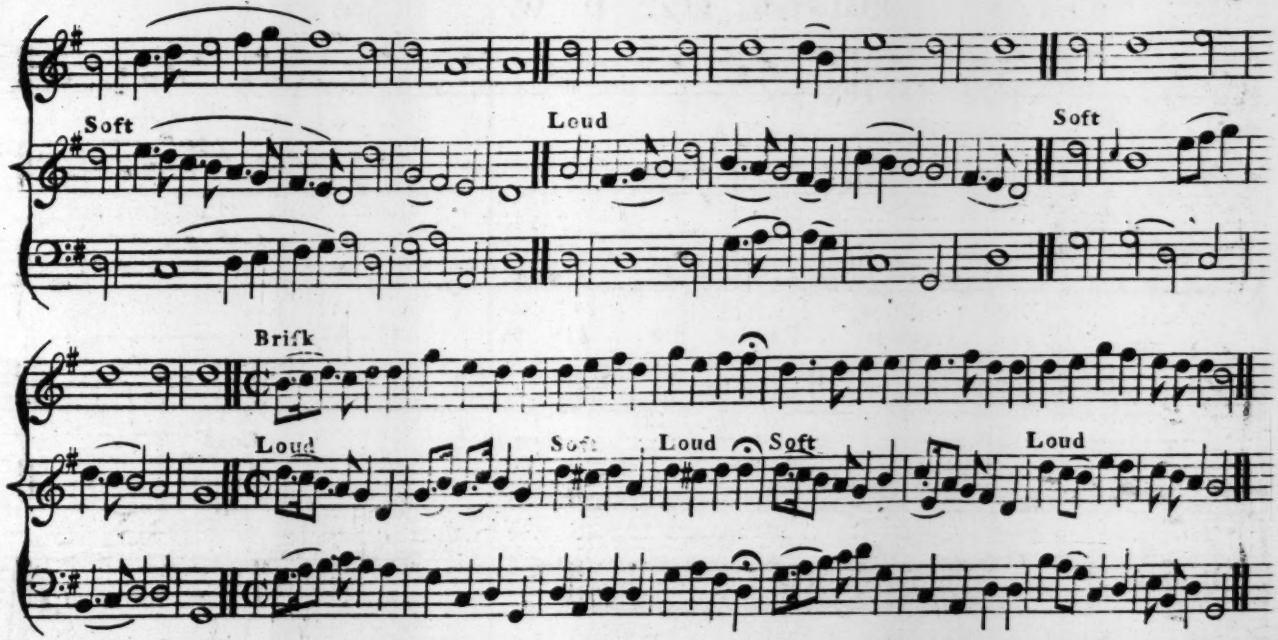
O Absalom my Son - - - 90

E ABRIDGE. Pſalm 96. Ver. 4. Dr W. *C. M.

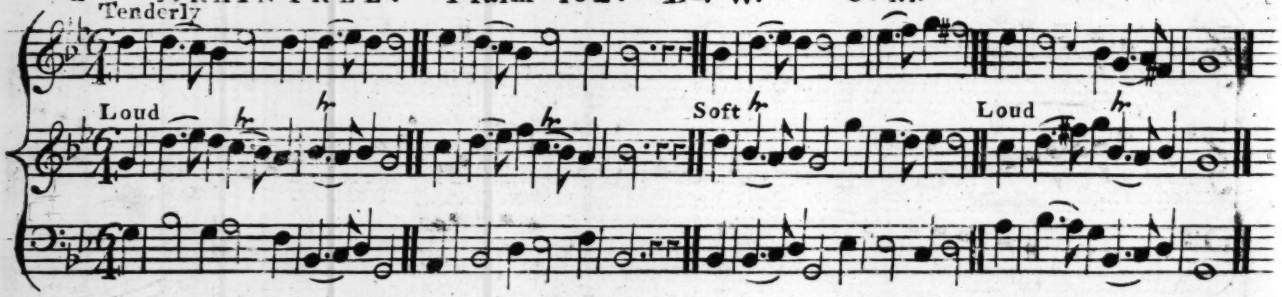


2 G♯ BOSTON. Psalm 98. 2d Part. Dr W. C. M. D.

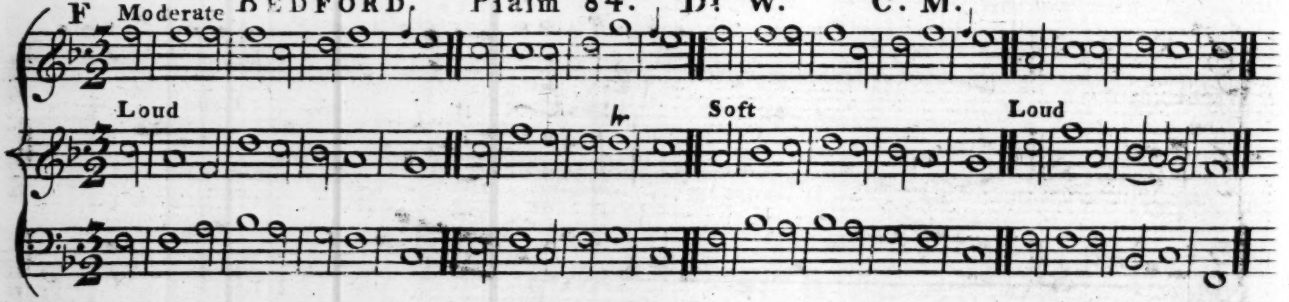


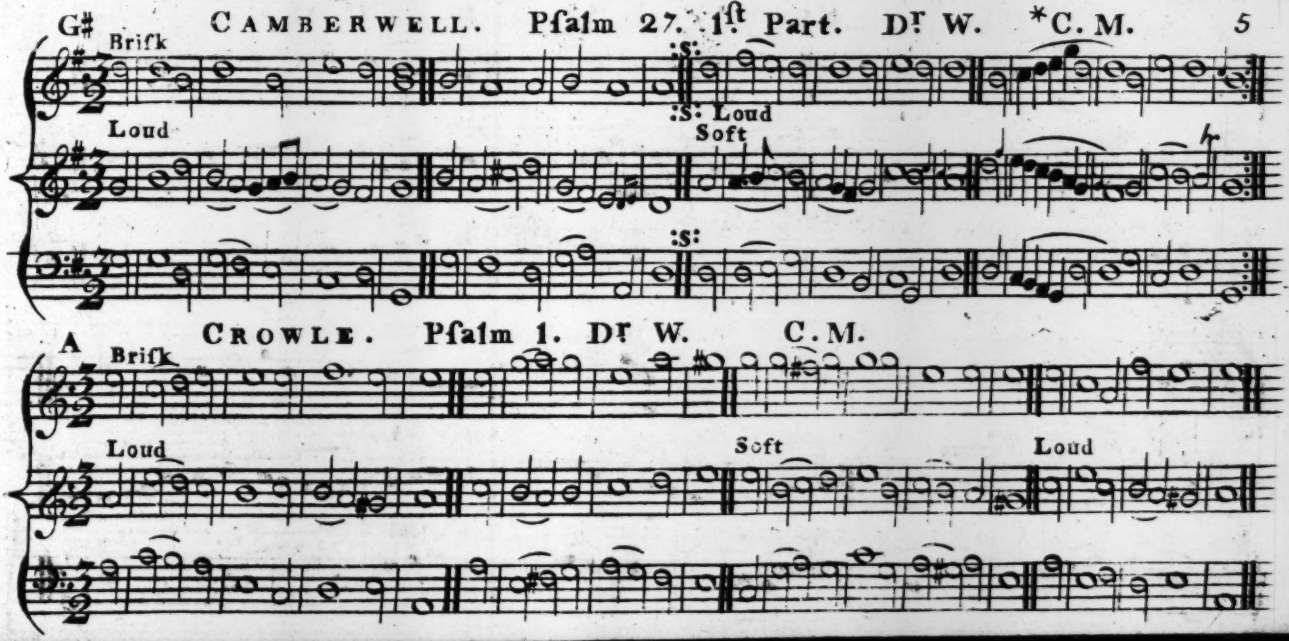

Soft
Loud
Soft
Brisk
Loud
Soft
Loud
Soft
Loud

G BRAINTREE. Psalm 132. Dr. W. *C. M.



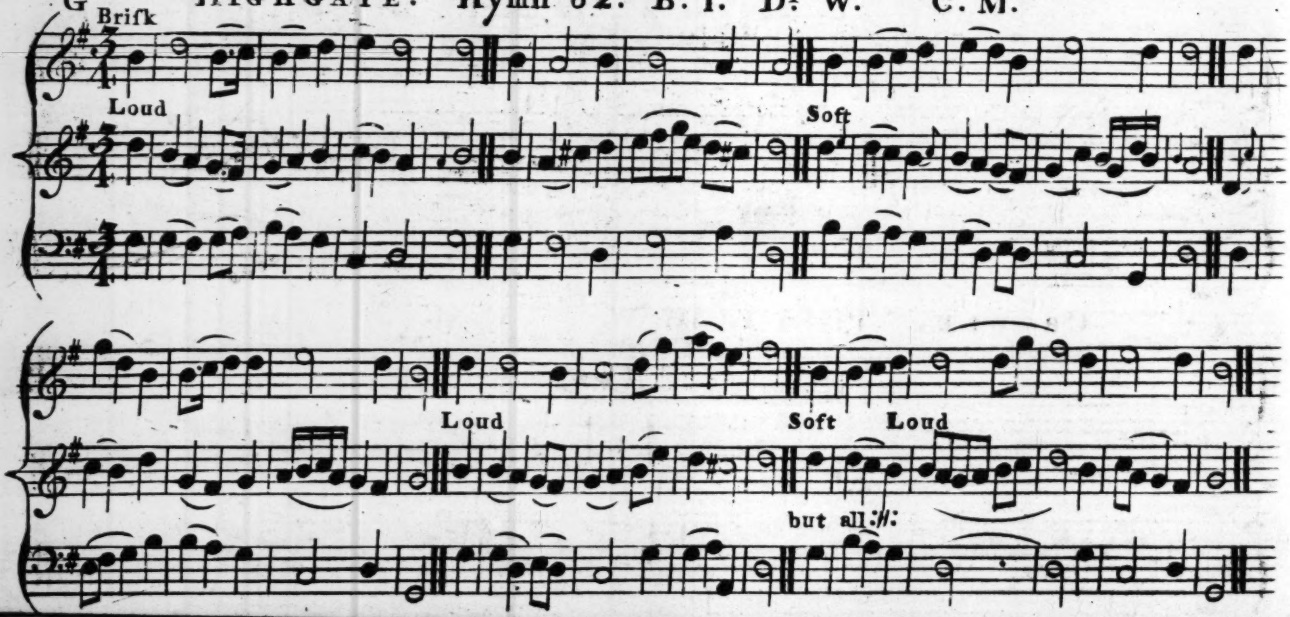
F Moderate BEDFORD. Psalm 84. Dr W. C. M.



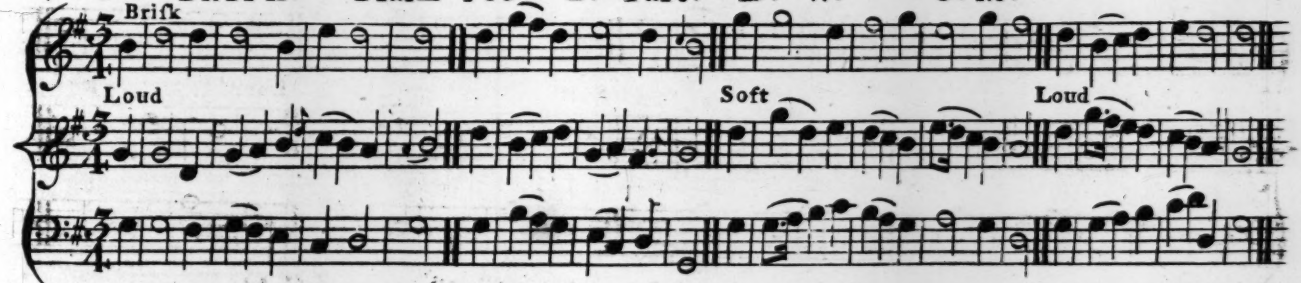

G♯
CAMBERWELL. Psalm 27. 1st Part. Dr W. *C. M.
Brisk
Loud
:S:
:S: Loud
Soft
:S:
A
CROWLE. Psalm 1. Dr W. C. M.
Brisk
Loud
Soft
Loud

G

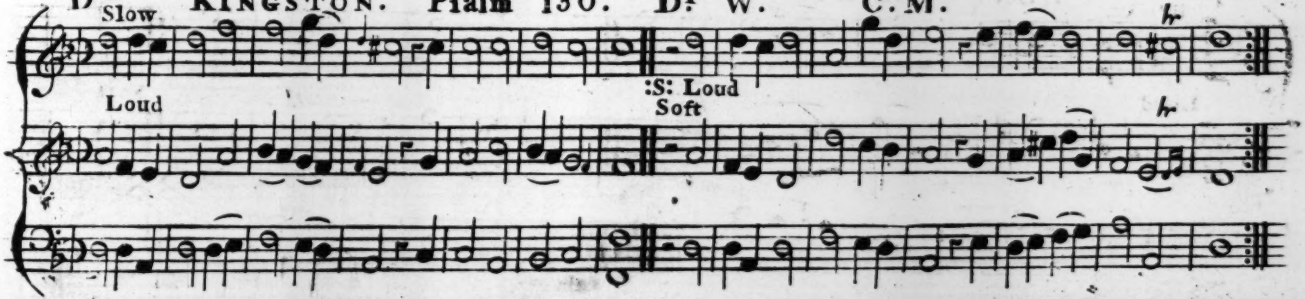
HIGHGATE. Hymn 62. B. 1. Dr W. *C. M.



G IRISH. Pſalm 145. 2d Part. Dr W. C. M.

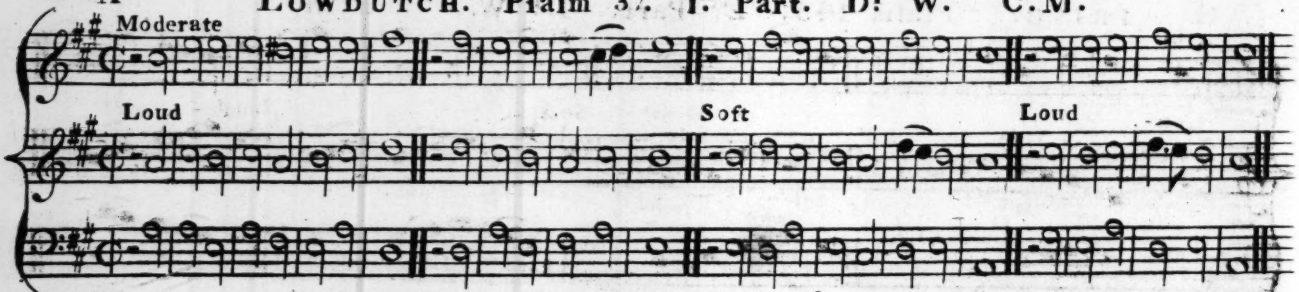


D KINGSTON. Pſalm 130. Dr W. *C. M.



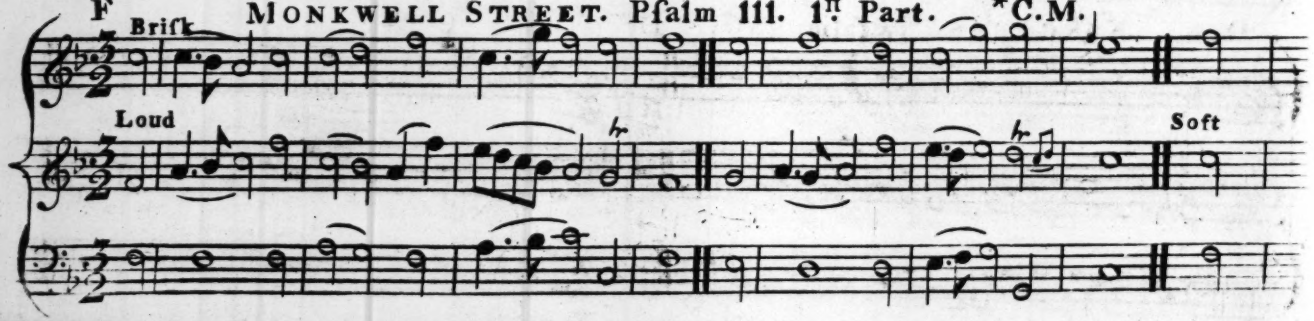
A

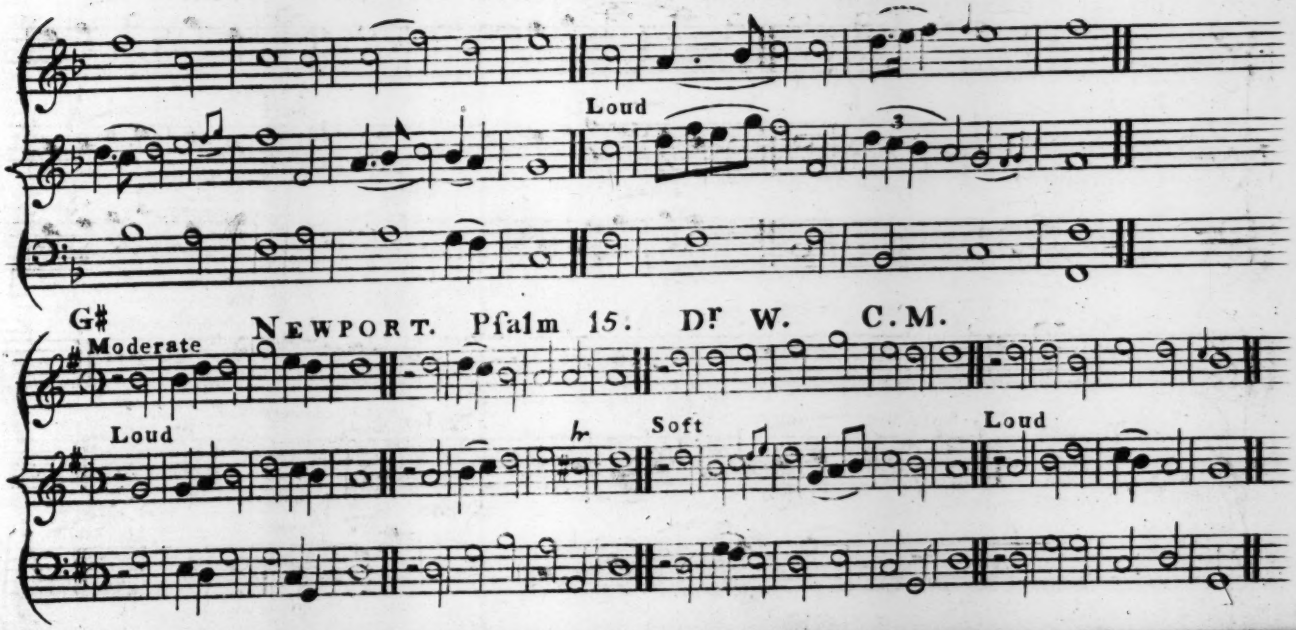
LOWDUTCH. Psalm 37. 1st Part. Dr W. C.M.

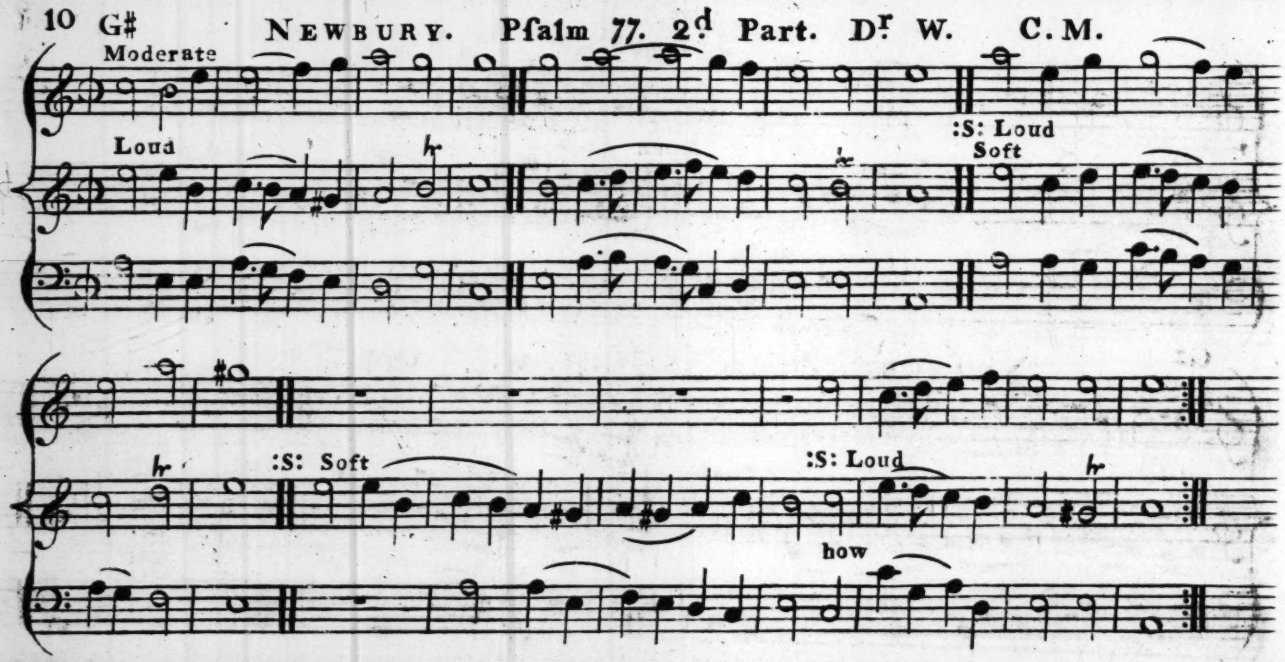


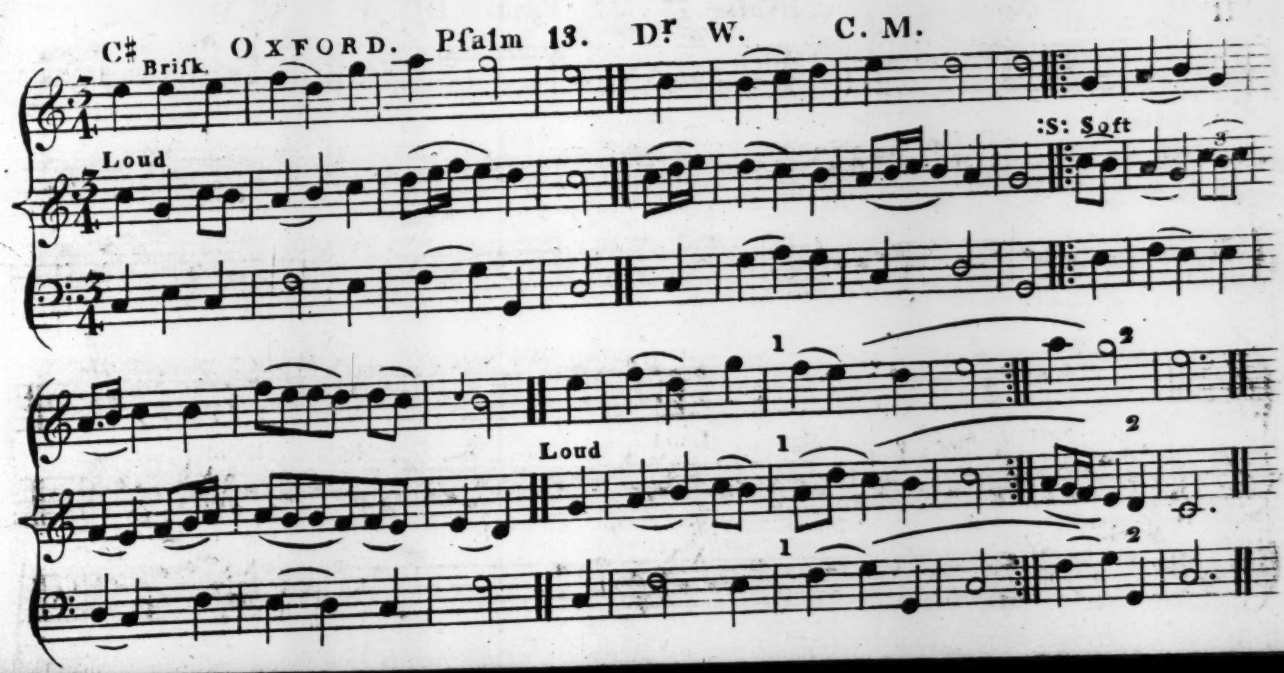
F

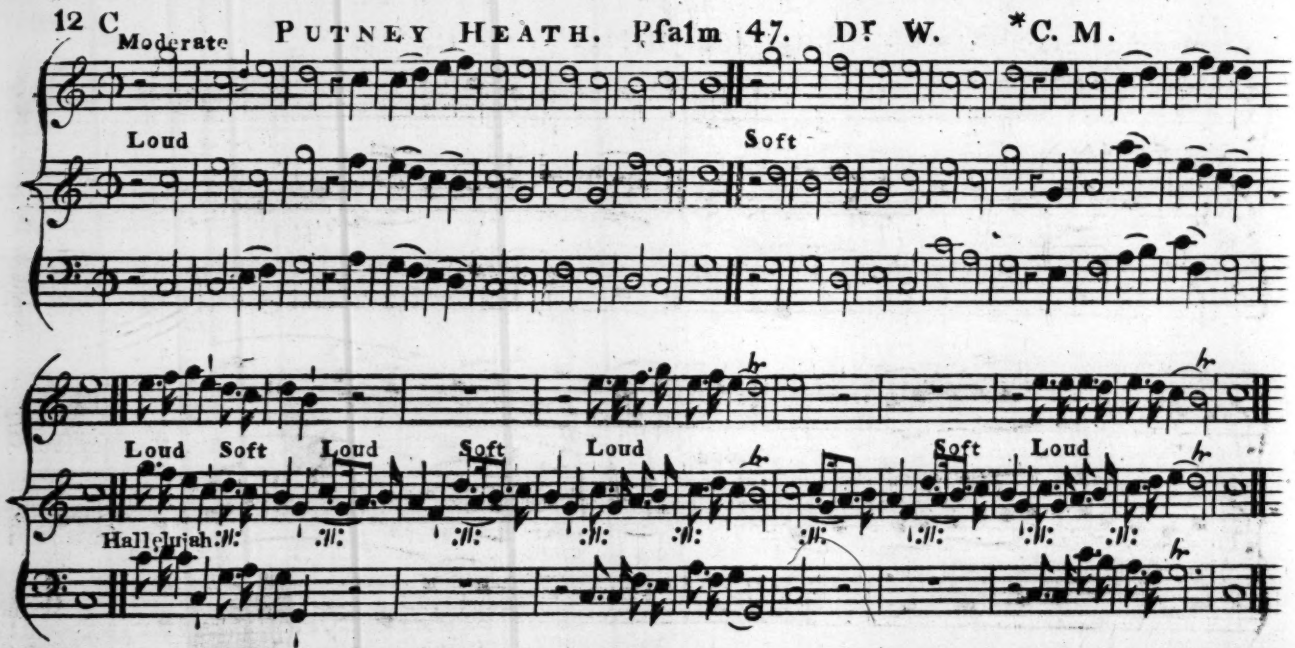
MONKWELL STREET. Psalm 111. 1st Part. *C.M.

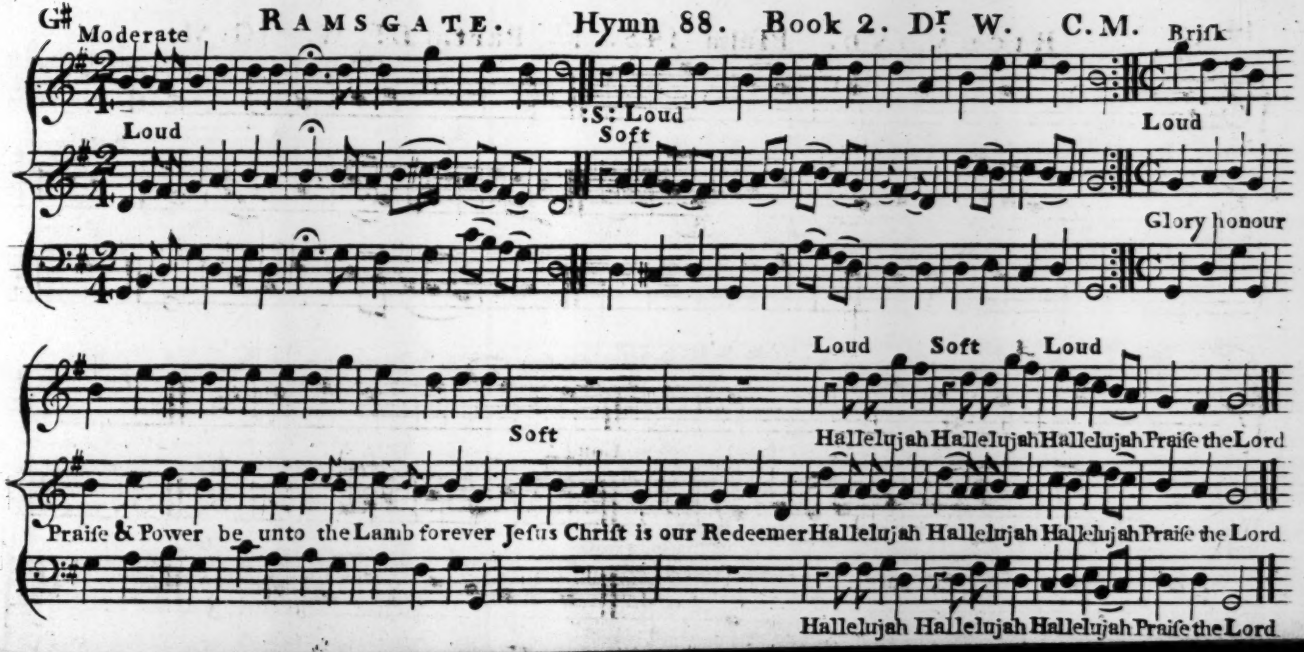



Loud
G♯
NEWPORT. Psalm 15. Dr W. C.M.
Moderate
Loud
Soft
Loud

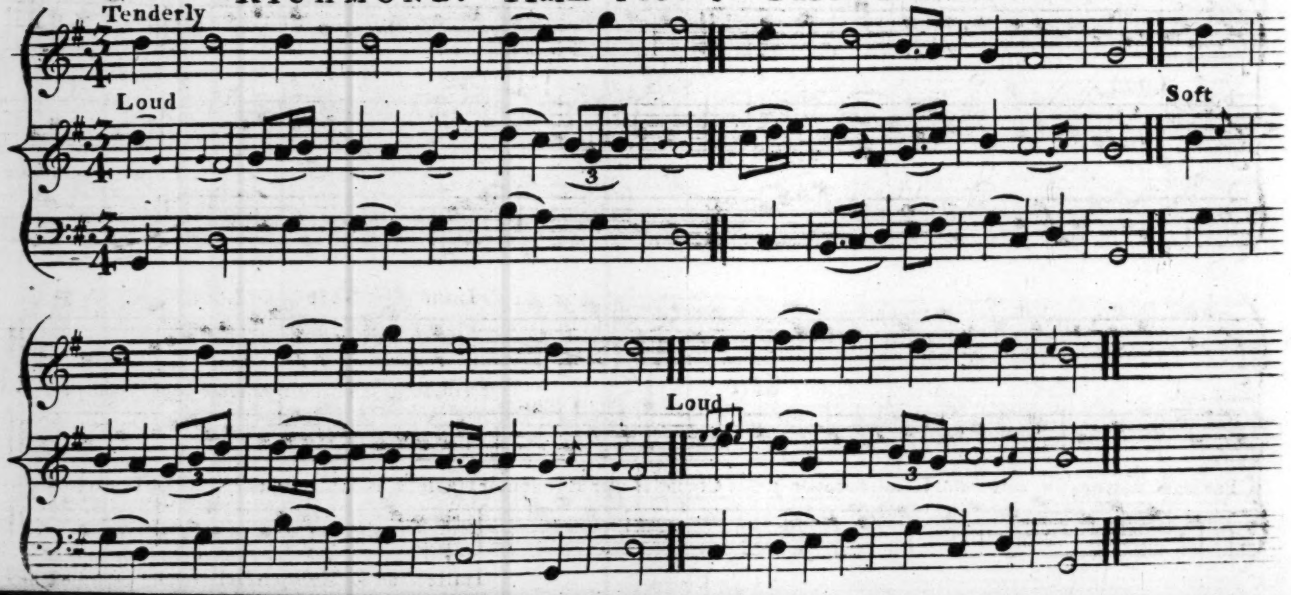

G♯
NEWBURY. Psalm 77. 2d Part. Dr W. C.M.
Moderate
Loud
:S: Loud
Soft
:S: Soft
:S: Loud
how


C♯
Brisk
OXFORD. Psalm 13. Dr W. C. M.
Loud
:S: Soft
Loud

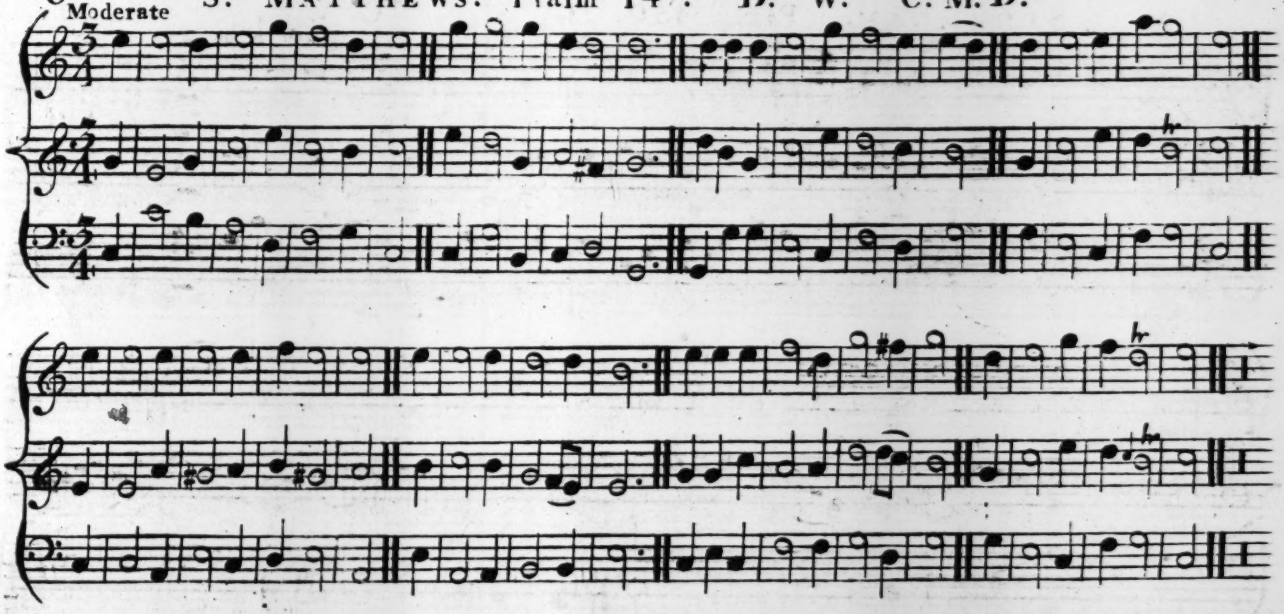

12 C
Moderate
PUTNEY HEATH. Psalm 47. Dr W. *C. M.
Loud
Soft
Loud
Soft
Loud
Soft
Loud
Soft
Loud
Hallelujah


G♯
Moderate
RAMSGATE. Hymn 88. Book 2. Dr W. C.M.
Brisk
Loud
:S: Loud
Soft
Loud
Glory honour
Loud
Soft
Loud
Soft
Hallelujah Hallelujah Hallelujah Praise the Lord
Praise & Power be unto the Lamb forever Jesus Christ is our Redeemer Hallelujah Hallelujah Hallelujah Praise the Lord
Hallelujah Hallelujah Hallelujah Praise the Lord

14 G♯ RICHMOND. Psalm 145. 1st Part. Dr W. *C.M.

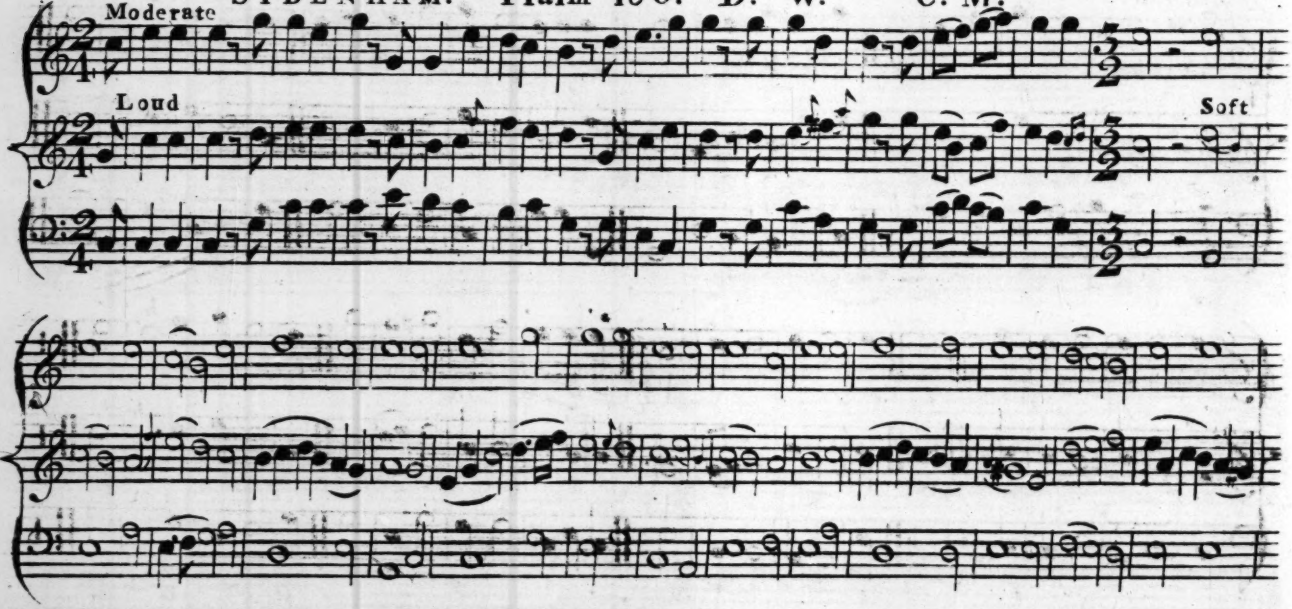


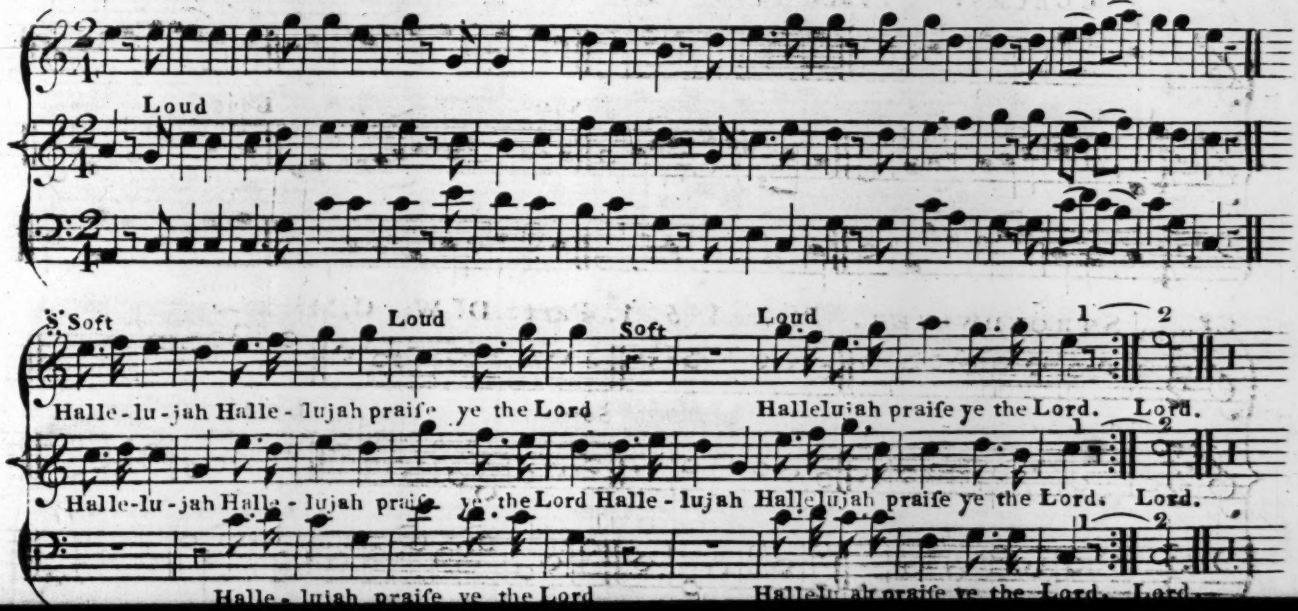
C Moderate St. MATTHEWS. Psalm 147. Dr. W. C. M. D.



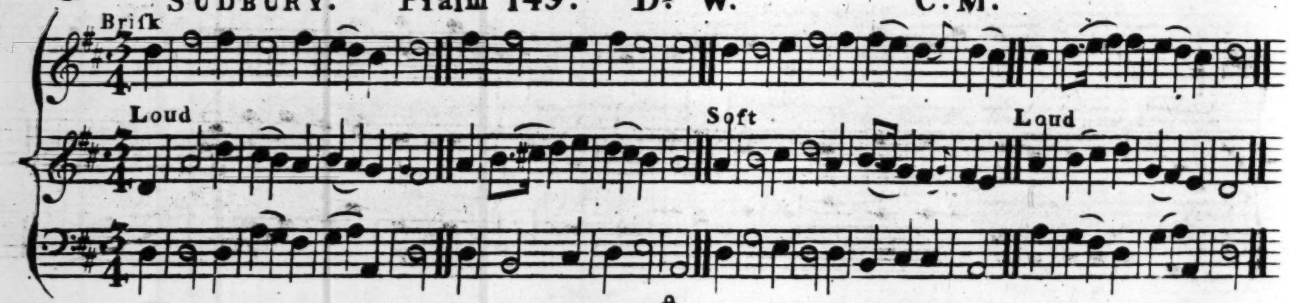
B

SYDENHAM. Psalm 150. Dr W. *C. M.

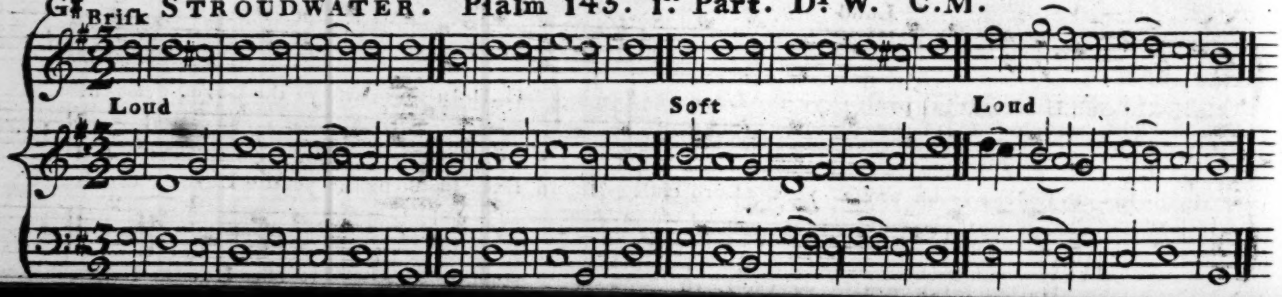



Loud
Soft
Loud
Soft
Loud
1
2
Halle-lu-jah Halle-lujah praiſe ye the Lord
Halleluiah praiſe ye the Lord. Lord.
Halle-lu-jah Halle-lujah praiſe ye the Lord Halle-lujah Halleluiah praiſe ye the Lord. Lord.
Halle-luiah praiſe ye the Lord
Halleluiah praiſe ye the Lord. Lord.

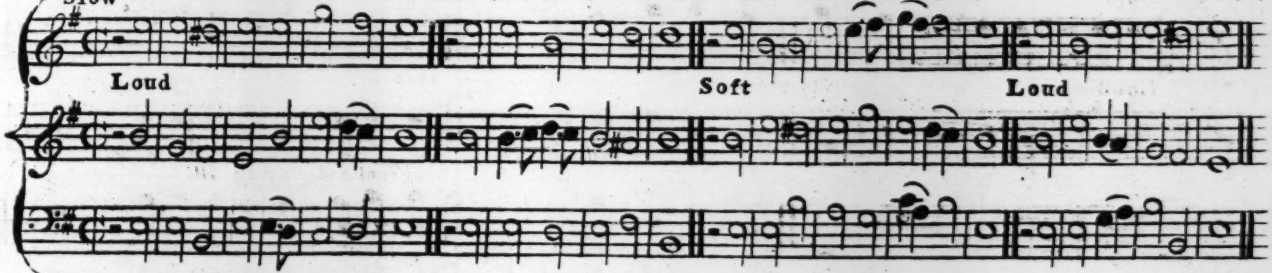
D SUDBURY. Psalm 149. Dr W. C.M.



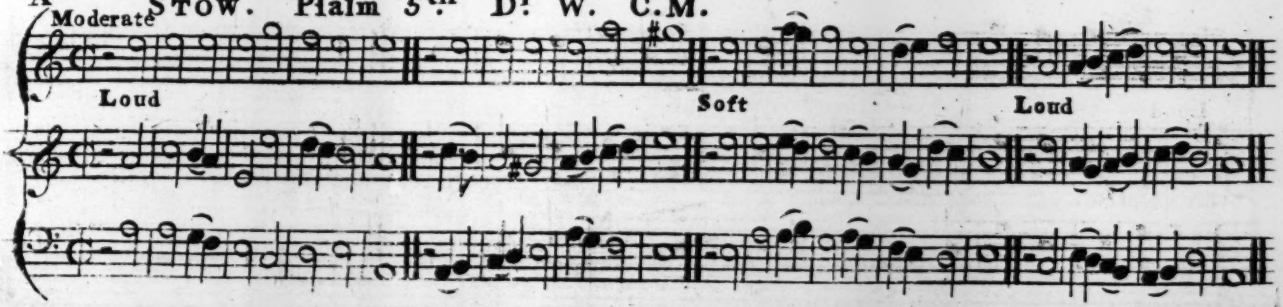
G♯ STROUDWATER. Psalm 145. 1st Part. Dr W. C.M.

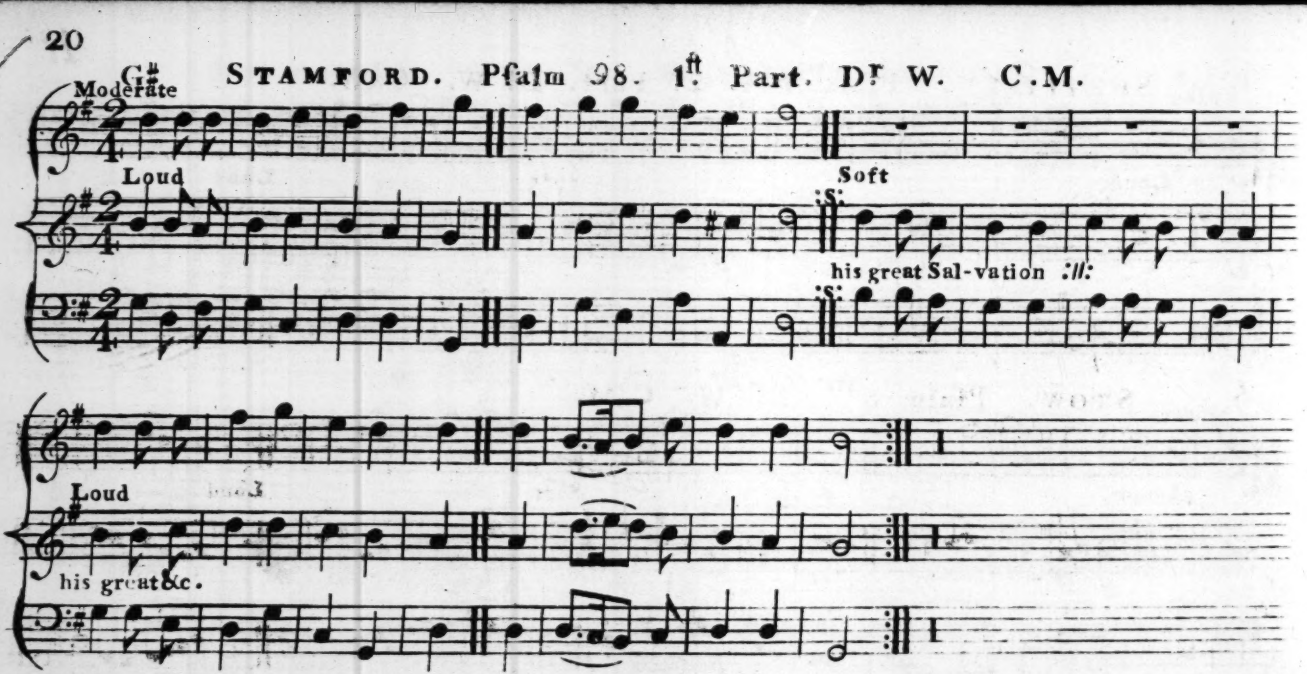


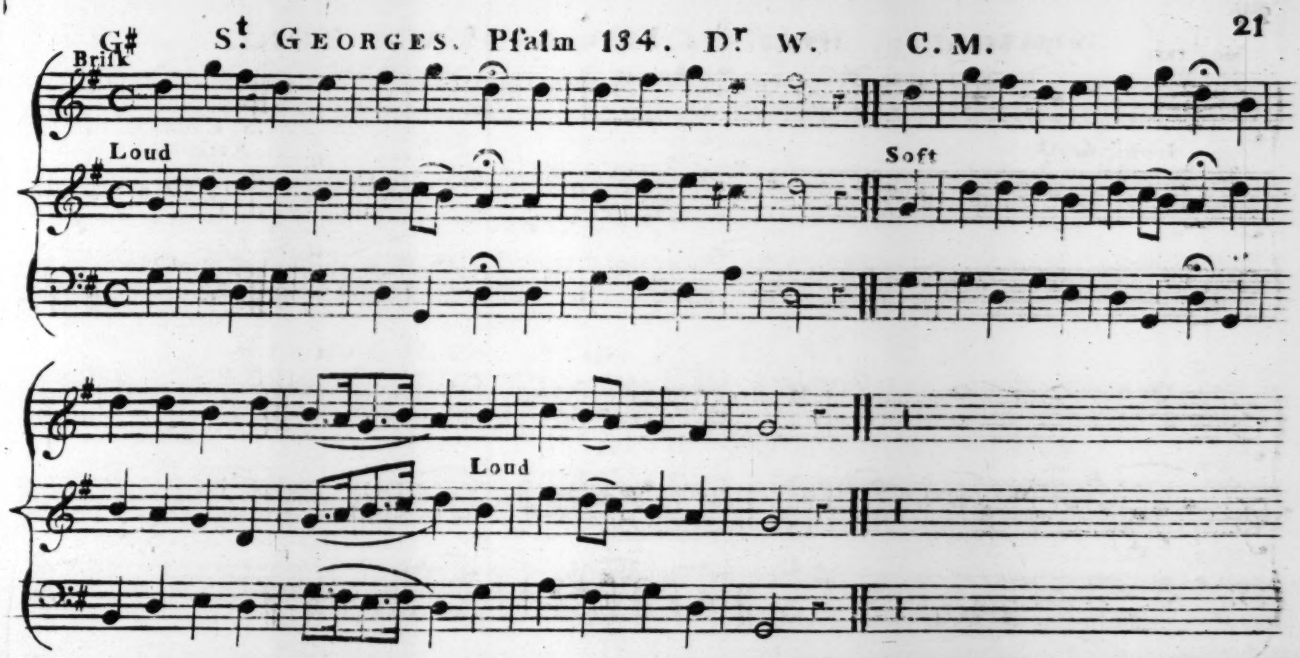
E Slow SHEFFIELD. Pſalm 144. 2d Part. Dr W. C.M.



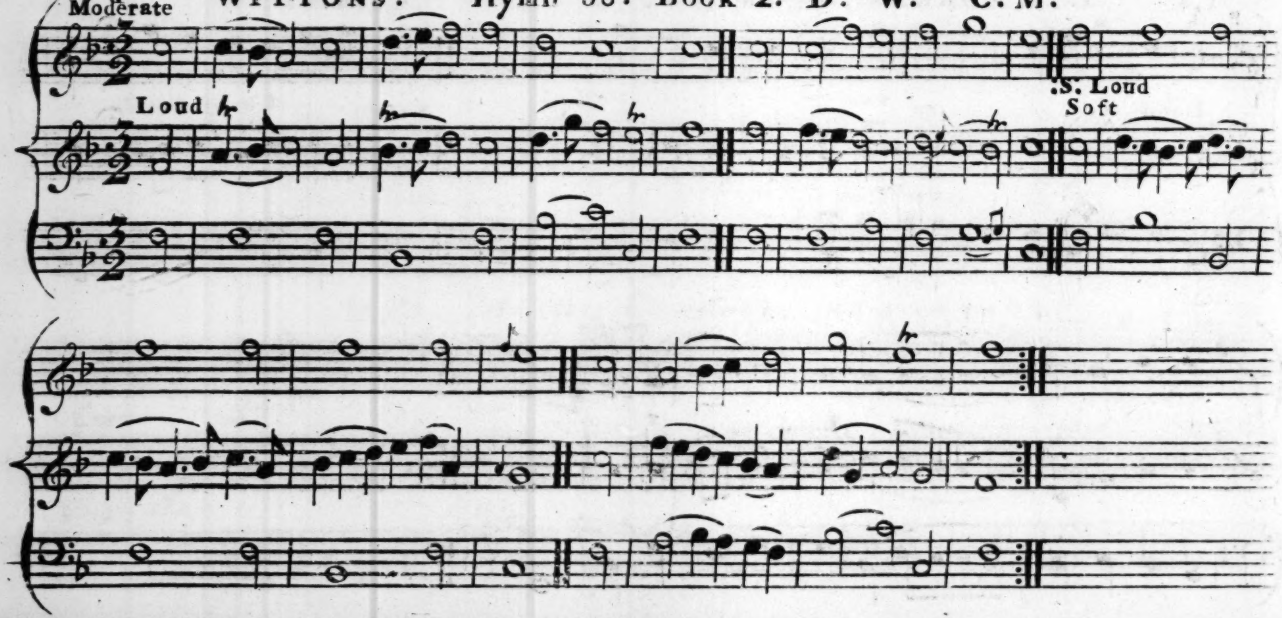
A Moderate STOW. Pſalm 5th Dr W. C.M.



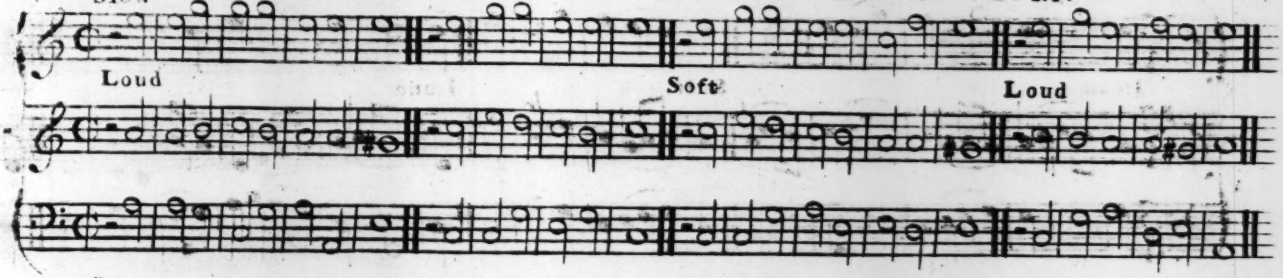

G#
STAMFORD. Psalm 98. 1st Part. Dr W. C.M.
Moderate
Loud
Soft
his great Sal-vation
Loud
his great &c.


G♯
St GEORGES. Pſalm 134. Dr W. C.M.
Brisk
Loud
Soft
Loud

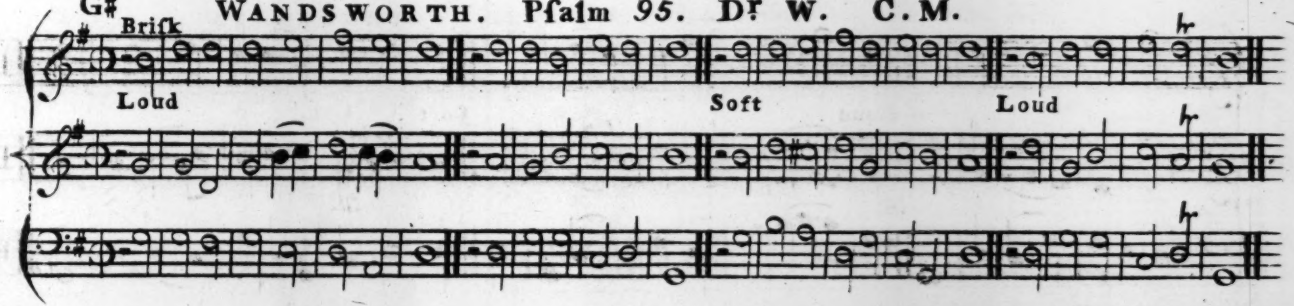
F WITTONS. Hymn 38. Book 2. Dr. W. C. M.



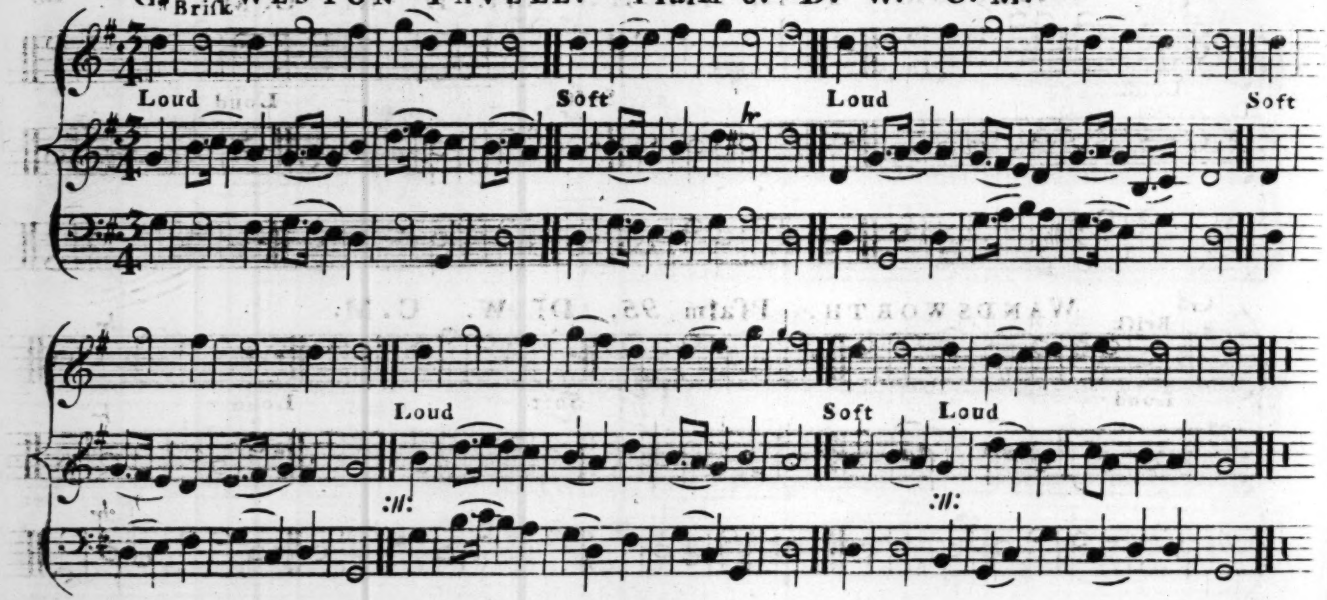
A Slow **WINDSOR.** Pſalm 119. 11th Part. Dr W. C. M.



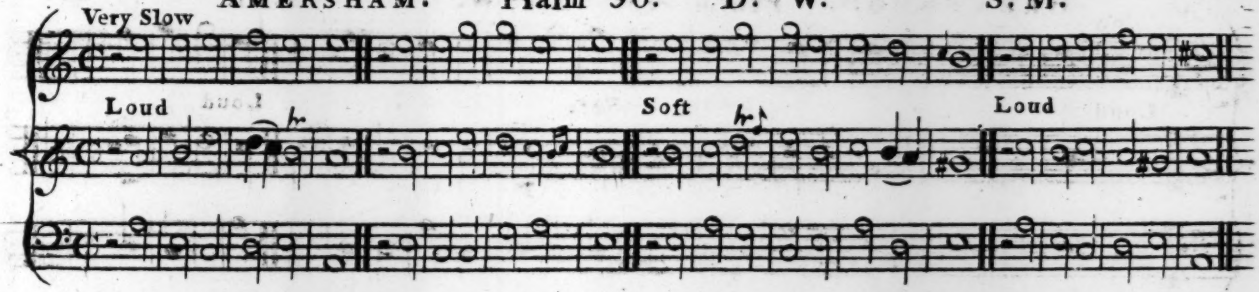
G♯ Brisk **WANDSWORTH.** Pſalm *95.* Dr W. C. M.



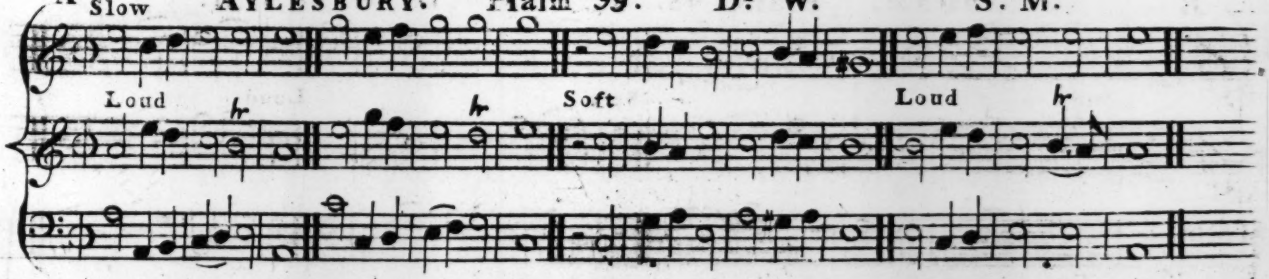
G♯ Brisk. WESTON FAVELL. Psalm 8. Dr W. C. M.



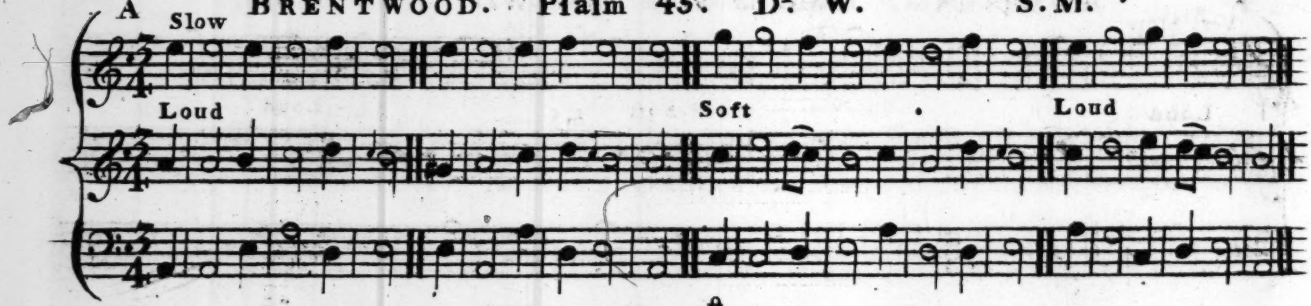
A AMERSHAM. Psalm 90. Dr W. *S. M.



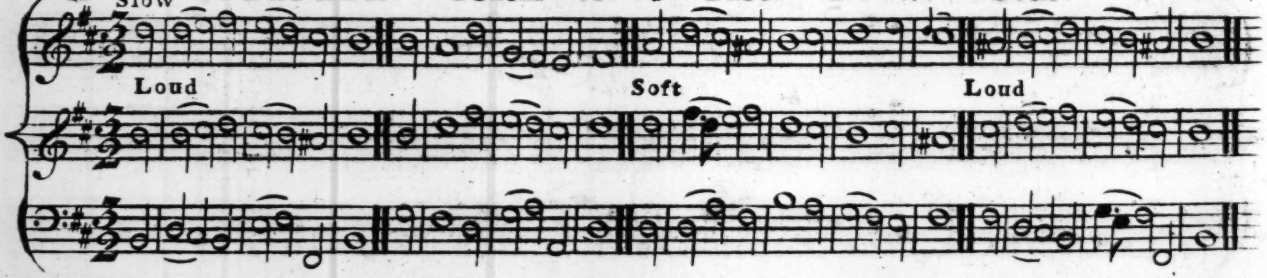
A AYLESBURY. Psalm 99. Dr W. S. M.



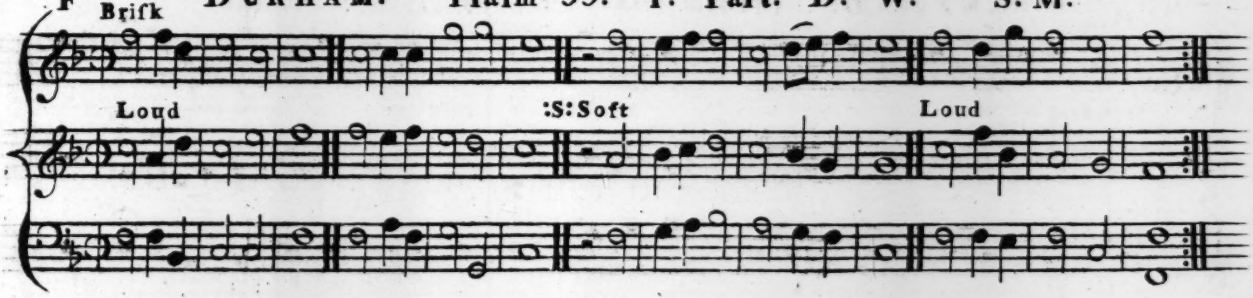
A Slow BRENTWOOD. Pſalm 45. Dr. W. S.M.



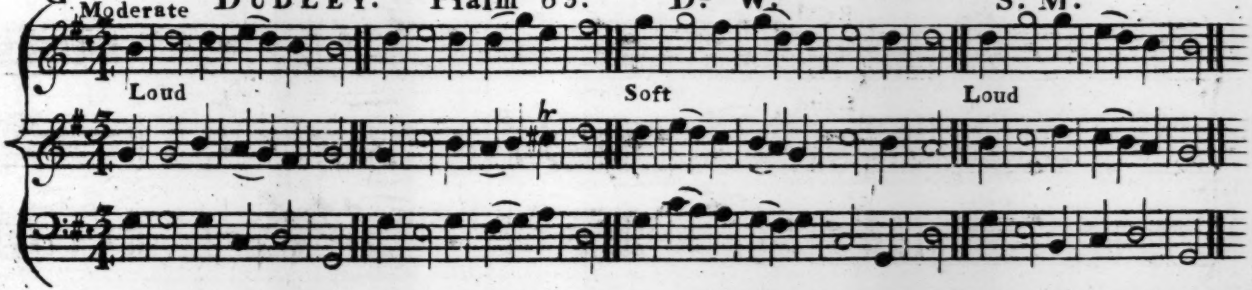
B Slow CLAPHAM. Pſalm 48. 1ſt Part. Dr. W. S.M.



F Brisk **DURHAM.** Pſalm 99. 1st Part. Dr W. S. M.

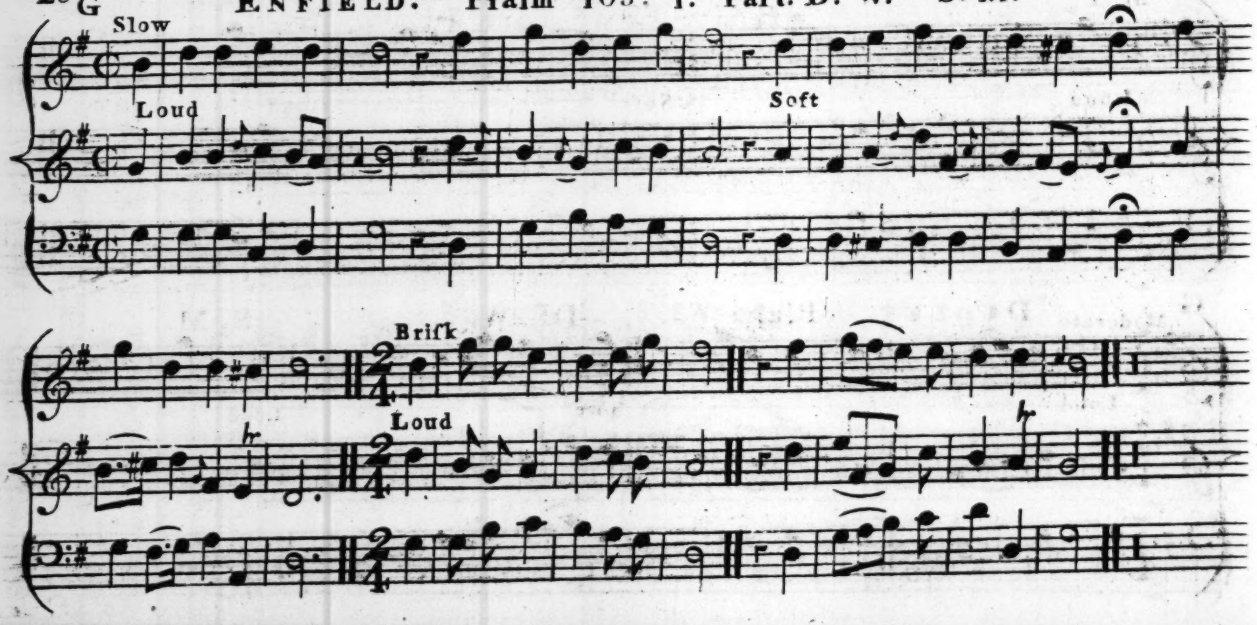


G Moderate **DUDLEY.** Pſalm 63. Dr W. S. M.

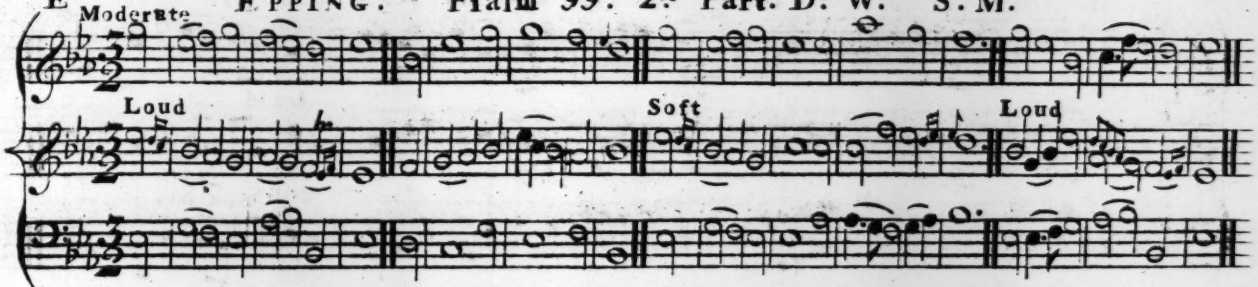


G

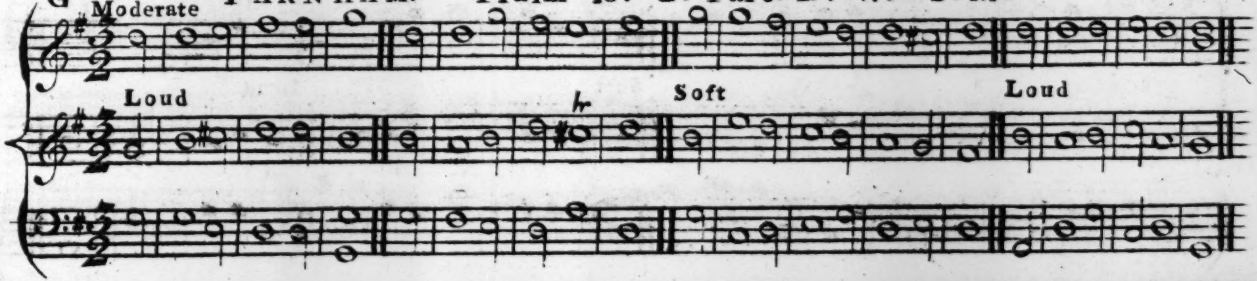
ENFIELD. Psalm 103. 1st Part. Dr W. *S. M.



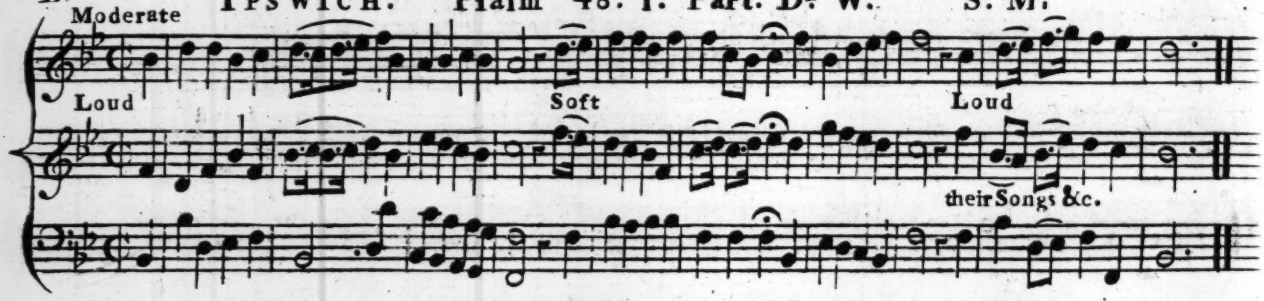
E Moderate EPPING. Psalm 99. 2d Part. Dr W. *S. M.



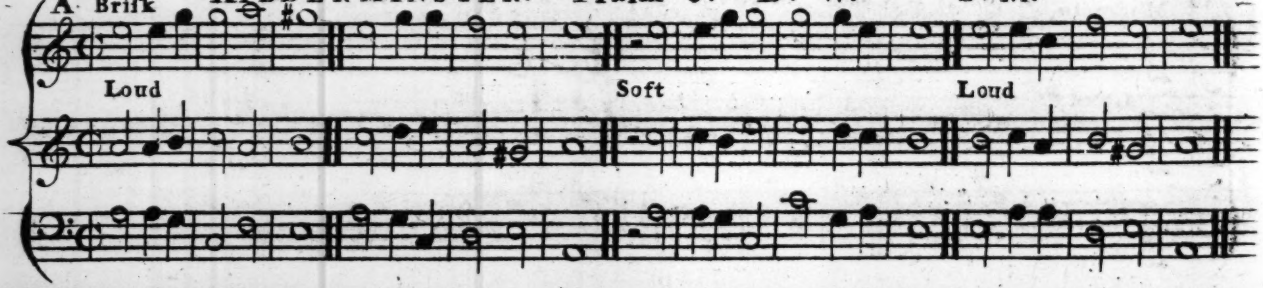
G Moderate FARNHAM. Psalm 19. 2d Part. Dr W. S. M.



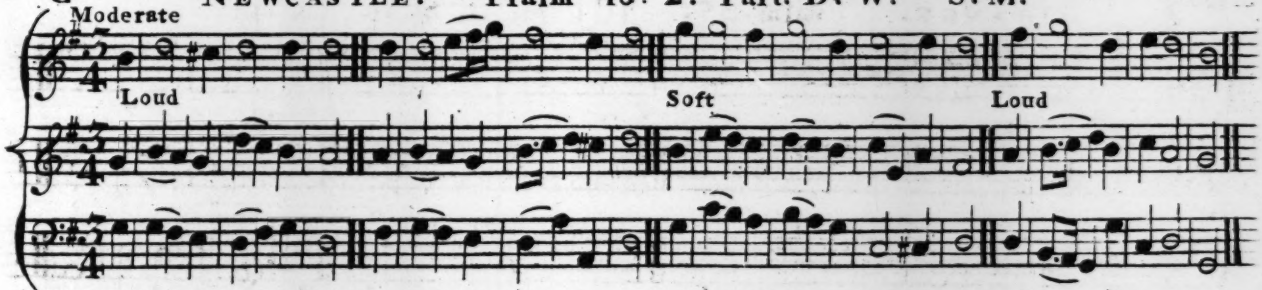
B♭ Moderate **IPSWICH. Pſalm 48. 1ſt Part. Dr W. S. M.**



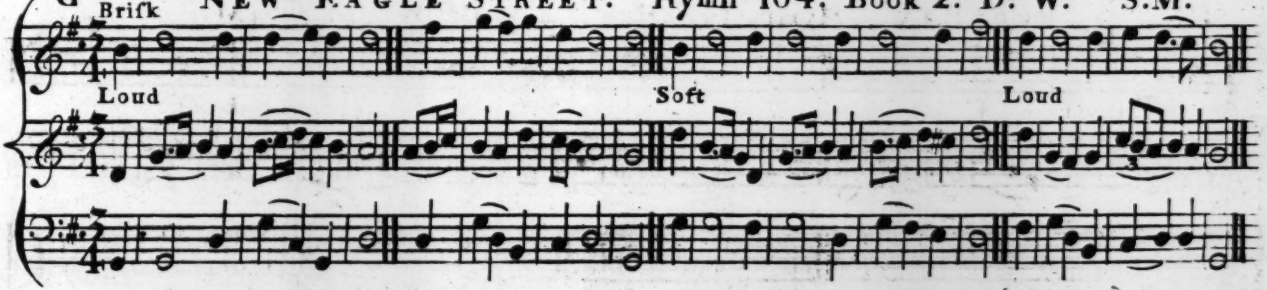
A Briſk **KIDDERMINSTER. Pſalm 8. Dr W. S. M.**



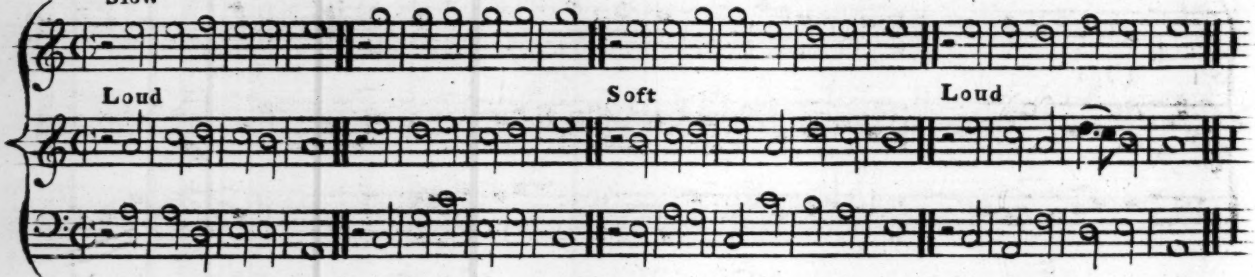
G Moderate NEWCASTLE. Psalm 48. 2d Part. Dr W. S. M.



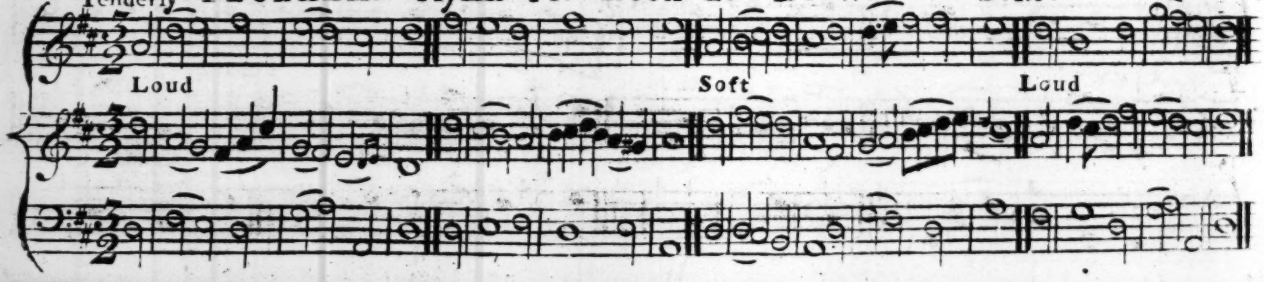
G Brisk NEW EAGLE STREET. Hymn 104, Book 2. Dr W. *S.M.

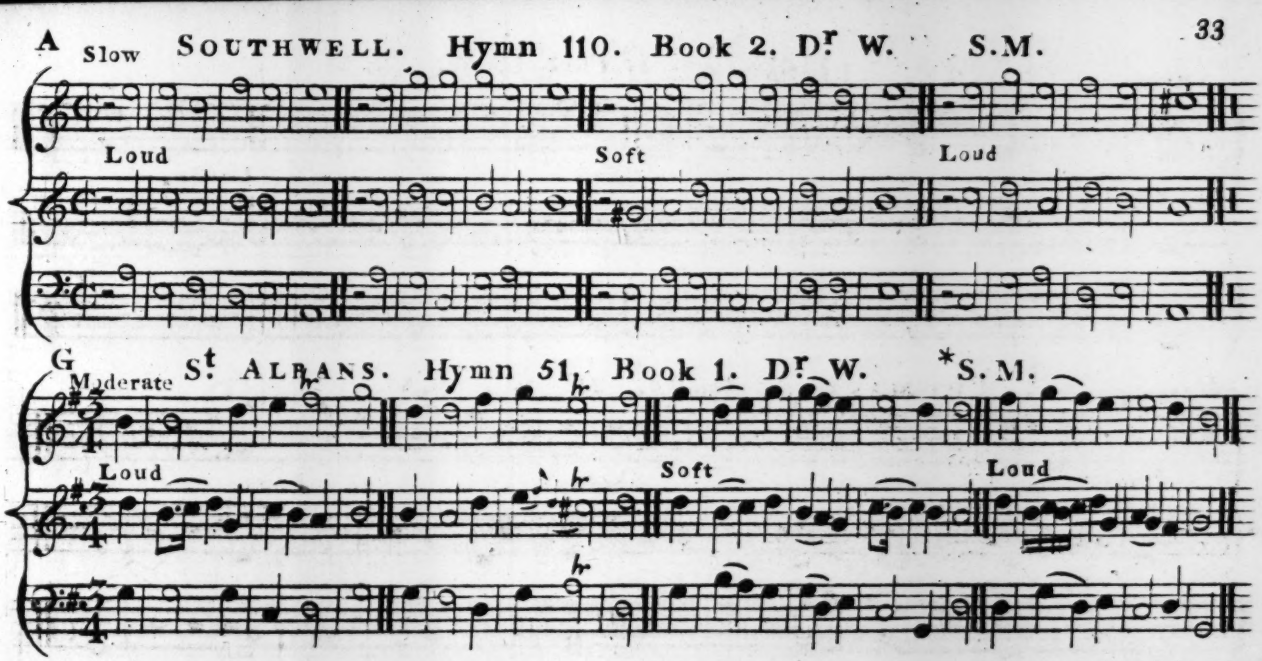


A Slow ORANGE. Pſalm 55. Dr. W. S.M.



D Tenderly PECKHAM. Hymn 14. Book 2. Dr. W. *S.M.

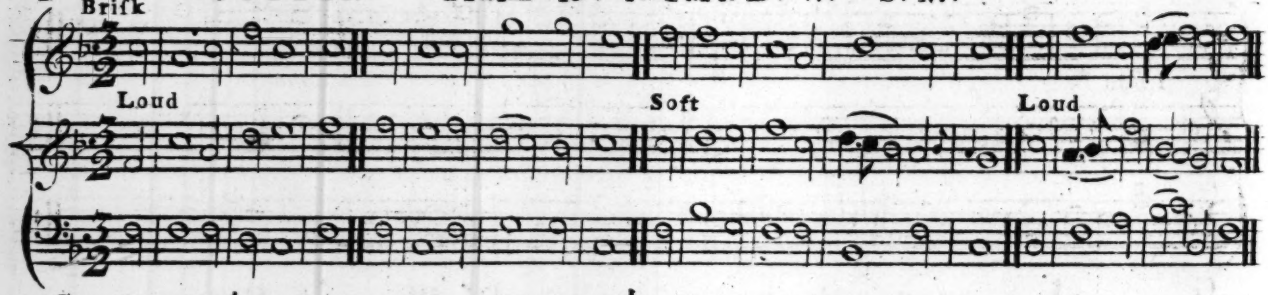



A
Slow
SOUTHWELL. Hymn 110. Book 2. Dr W. S.M.
Loud
Soft
Loud
G
Moderate
St ALBANS. Hymn 51. Book 1. Dr W. *S.M.
Loud
Soft
Loud

F

Brisk

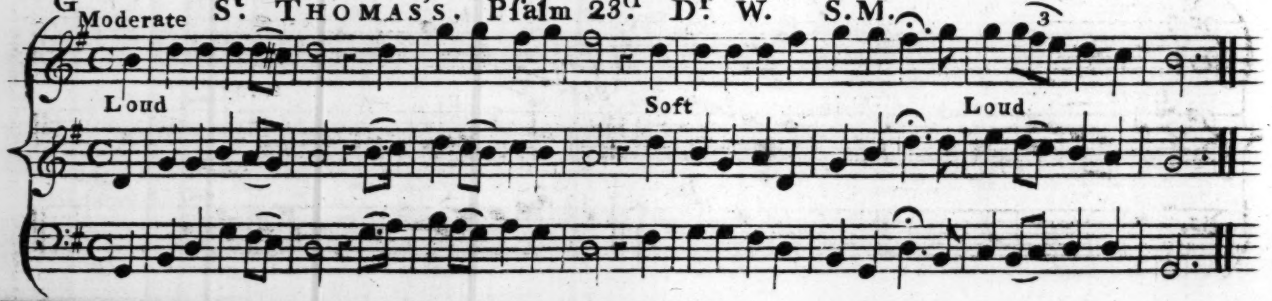
SUTTON. Psalm 19. 1st Part. Dr W. S. M.



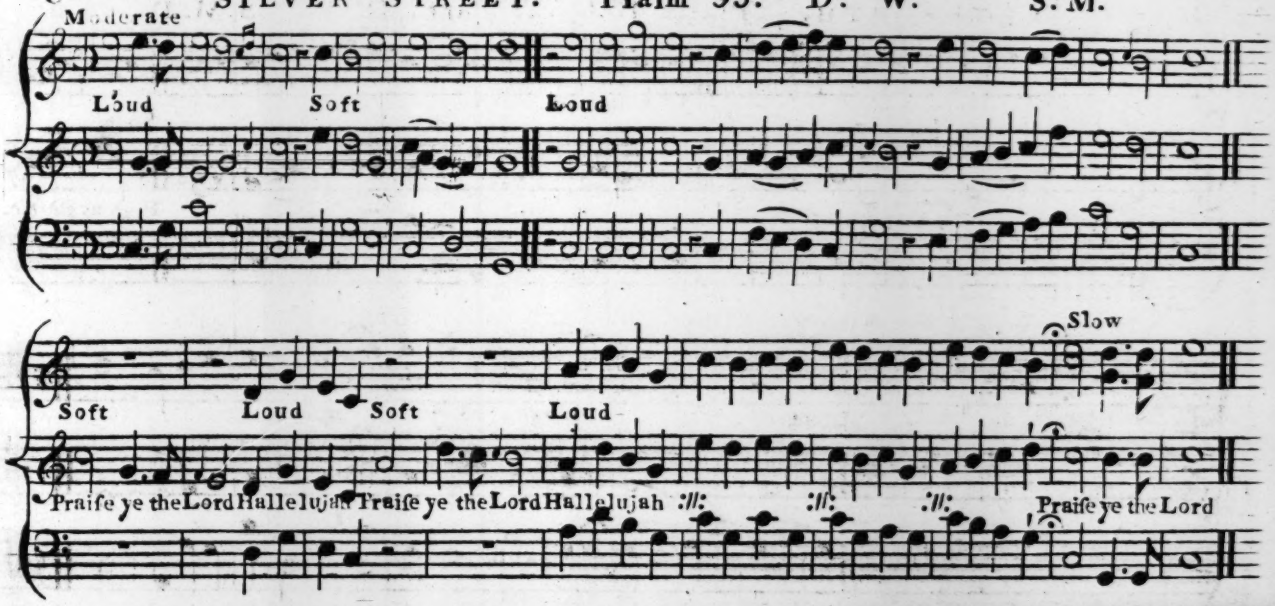
G

Moderate

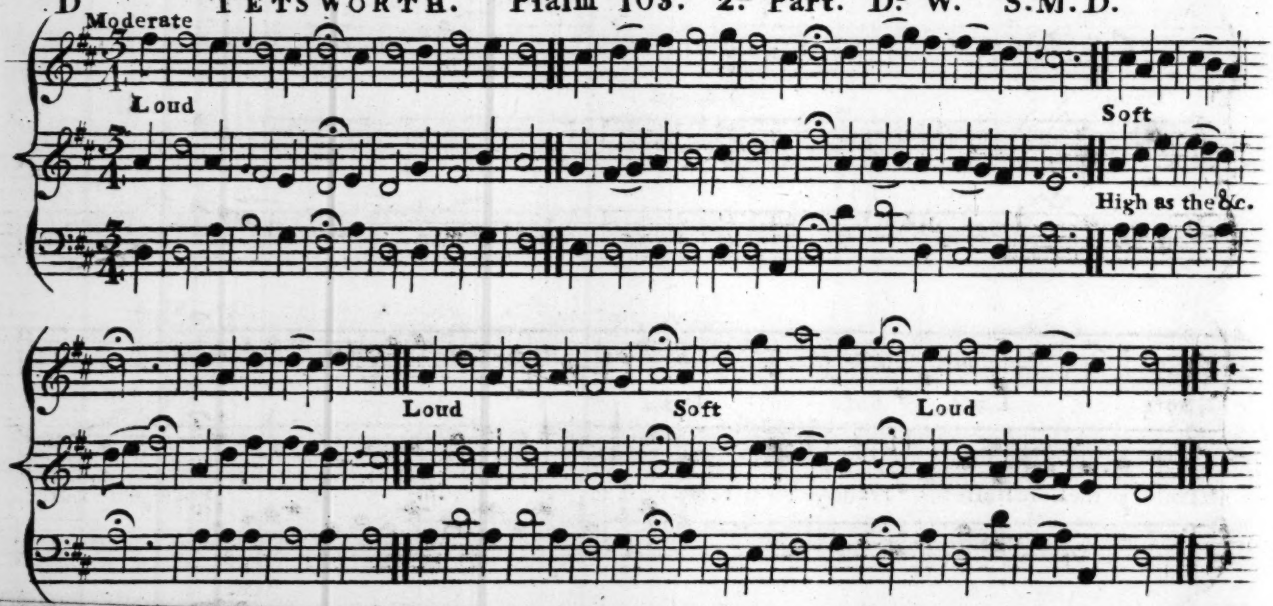
St. THOMAS's. Psalm 23d Dr W. S.M.



C SILVER STREET. Psalm 95. Dr. W. *S. M.

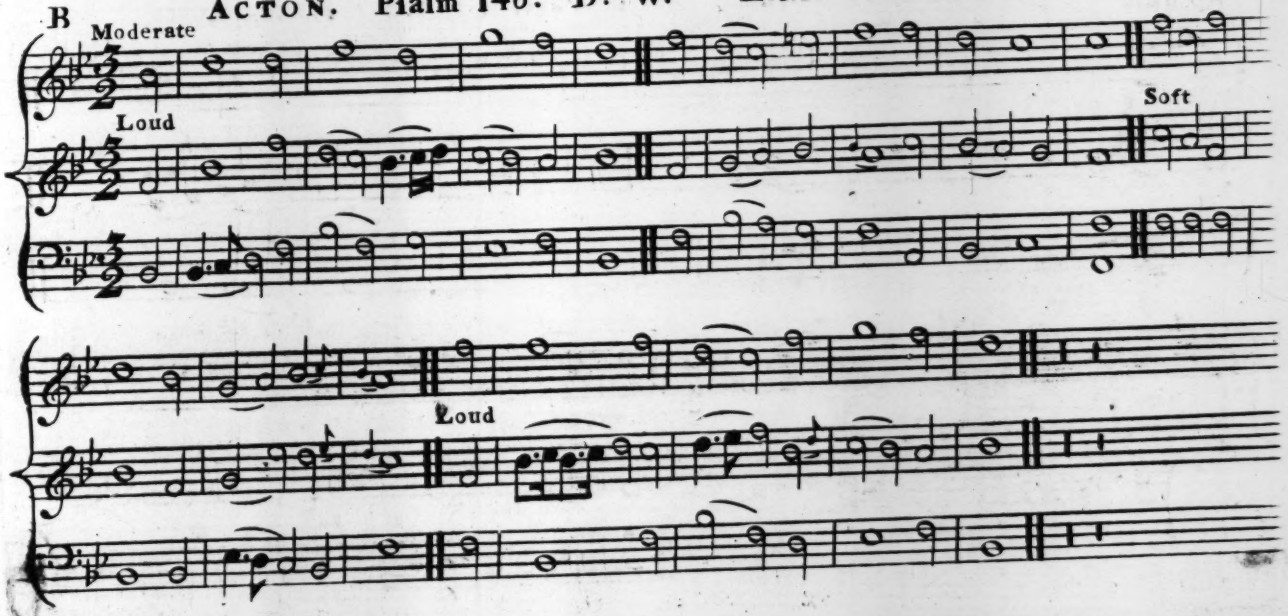


D TETSWORTH. Psalm 103. 2d Part. Dr W. S.M.D.

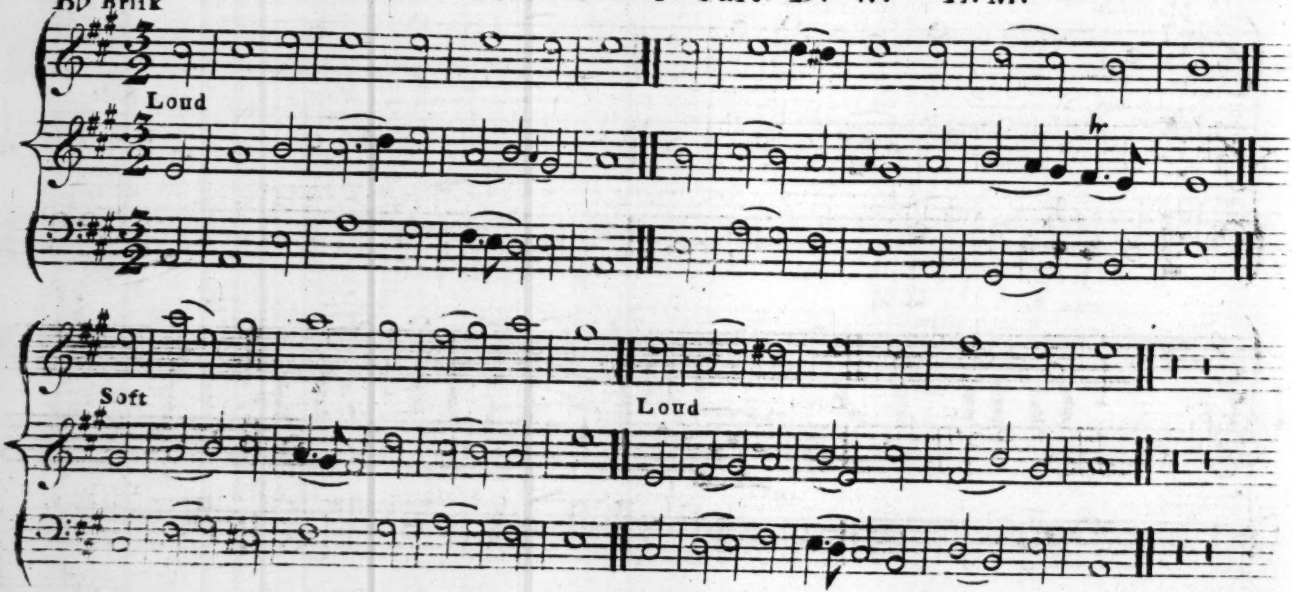


B

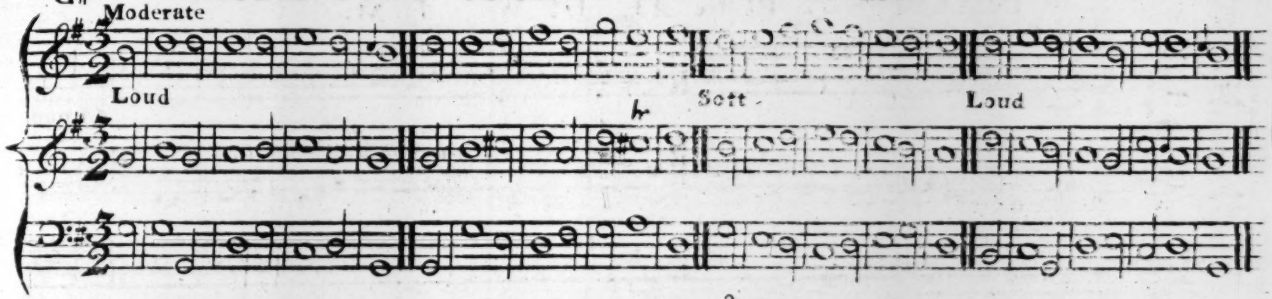
ACTON. Psalm 146. Dr. W. *L.M.



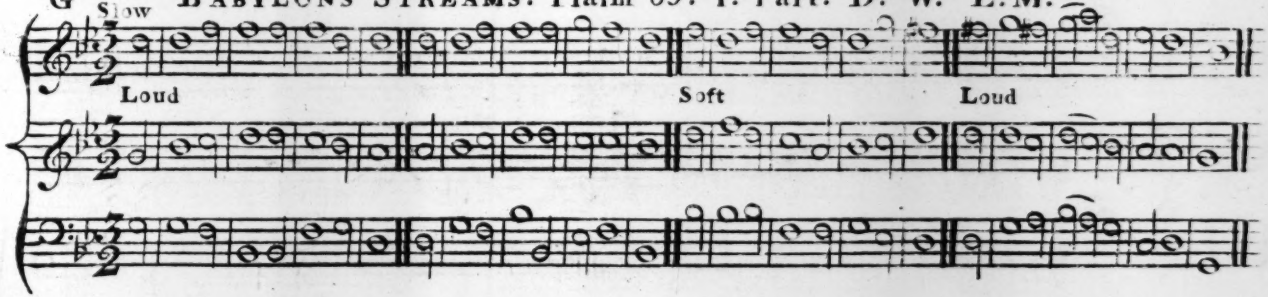
ALIE STREET. Psalm 135. 1st Part. Dr W. L. M.



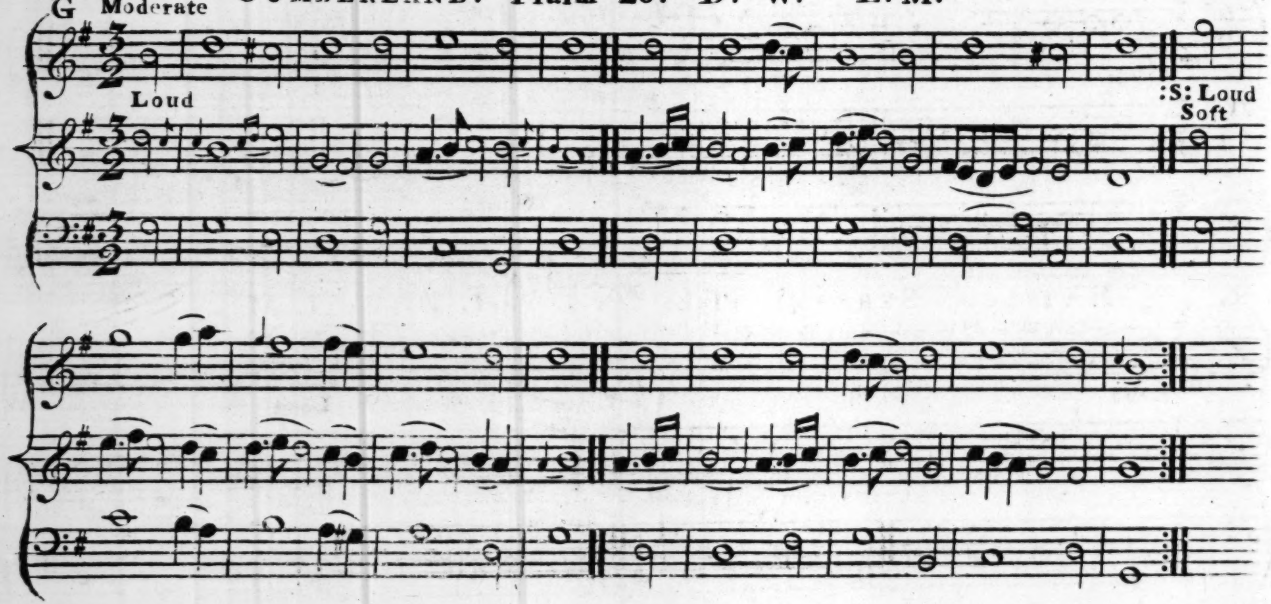
G♯ **ANGELS SONG. Psalm 36. Dr W. L.M.**



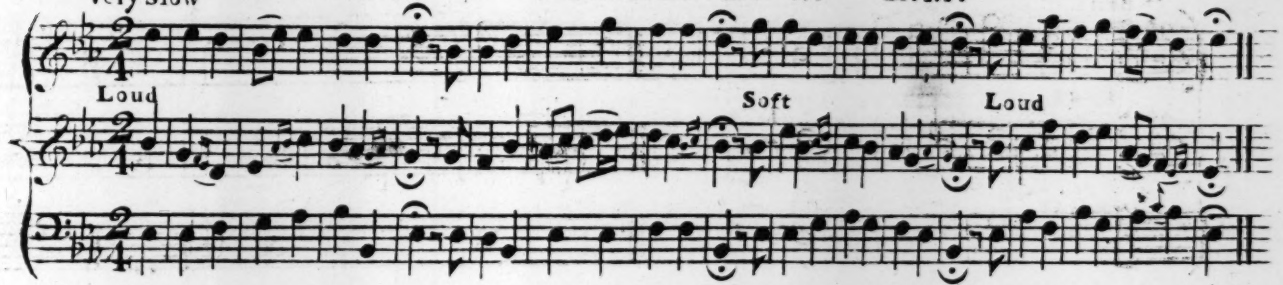
G **BABYLONS STREAMS. Psalm 69. 1st Part. Dr W. L.M.**



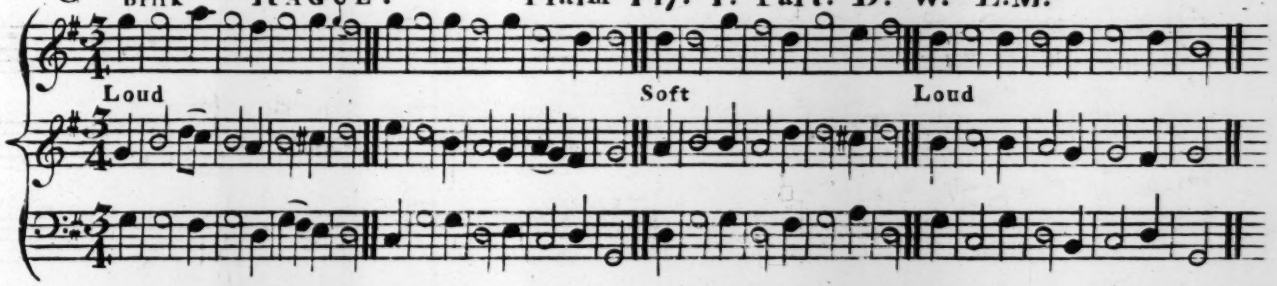
CUMBERLAND. Psalm 23. Dr. W. L. M.



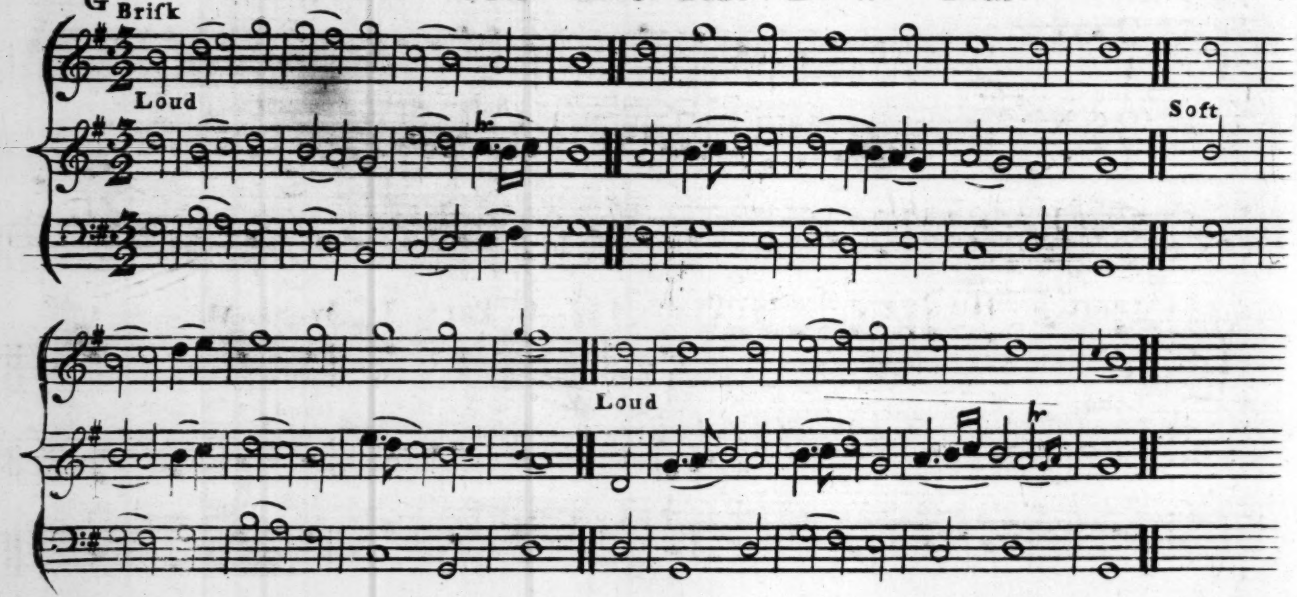
E Very Slow **DEVONSHIRE.** Psalm 132. Dr W. L.M.



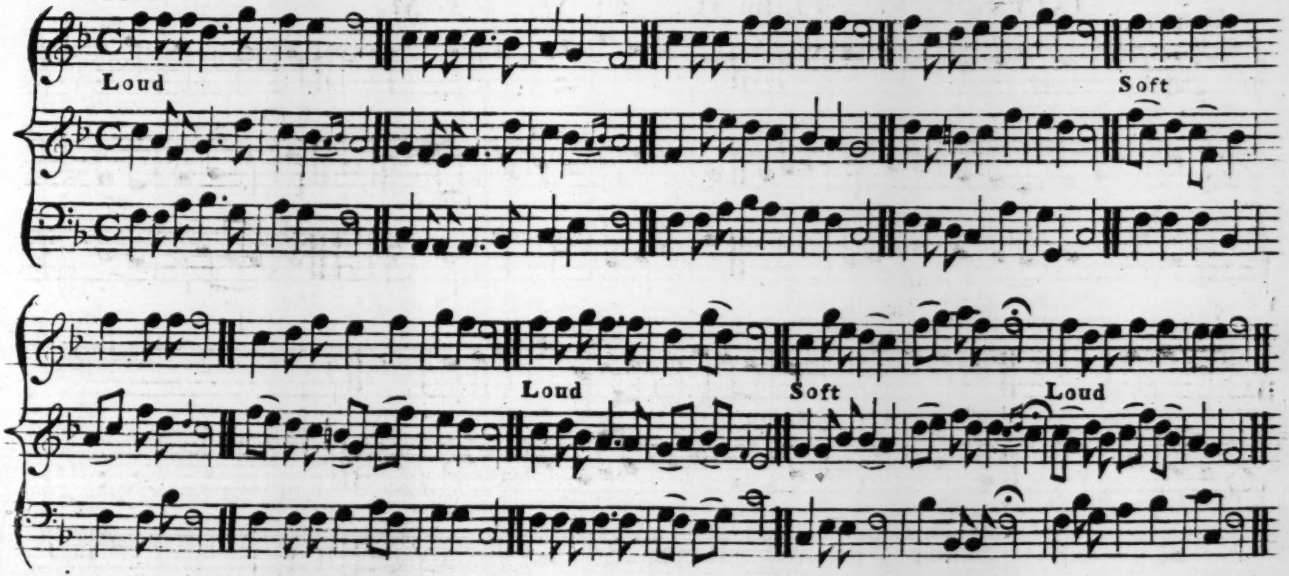
G Brisk **HAGUE.** Psalm 147. 1st Part. Dr W. L.M.



HAMPSTEAD. Pſalm 92. 1st Part. Dr W. *L.M.

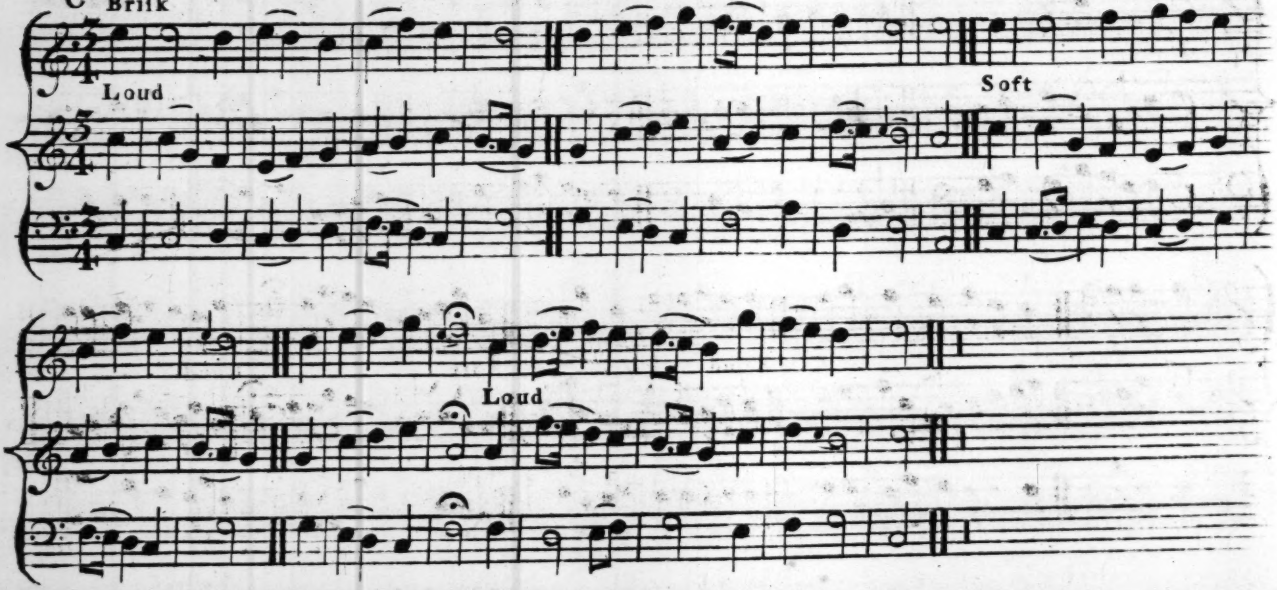


F Slow HOTHAM. Psalm 118. Dr W. L.M.

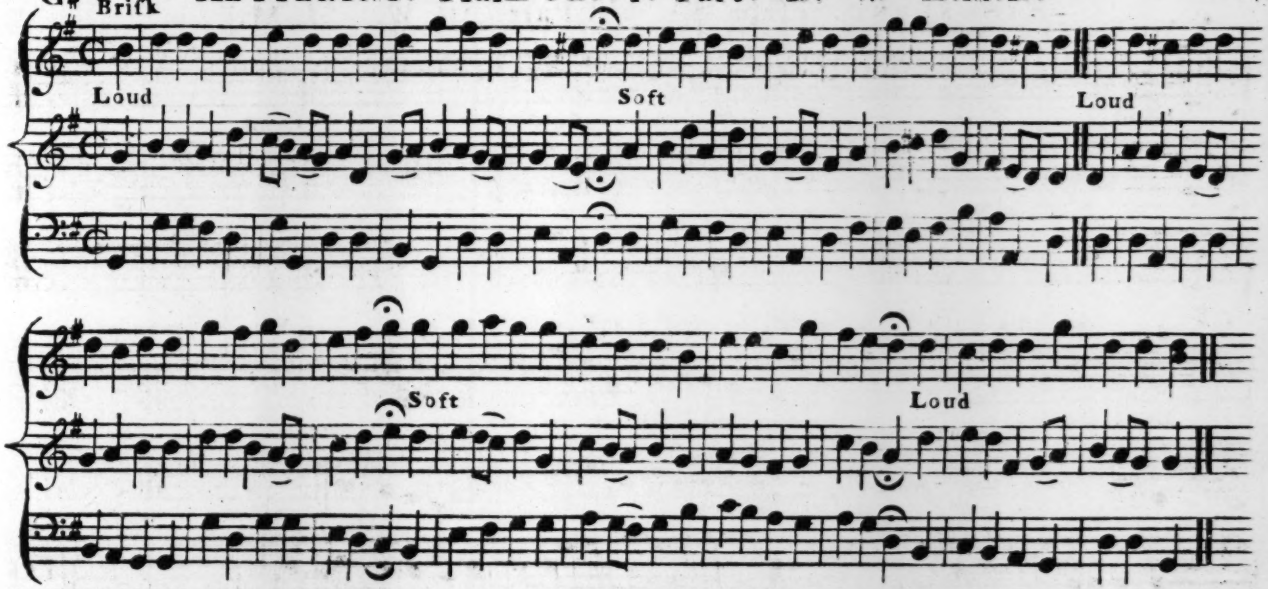


C Brisk

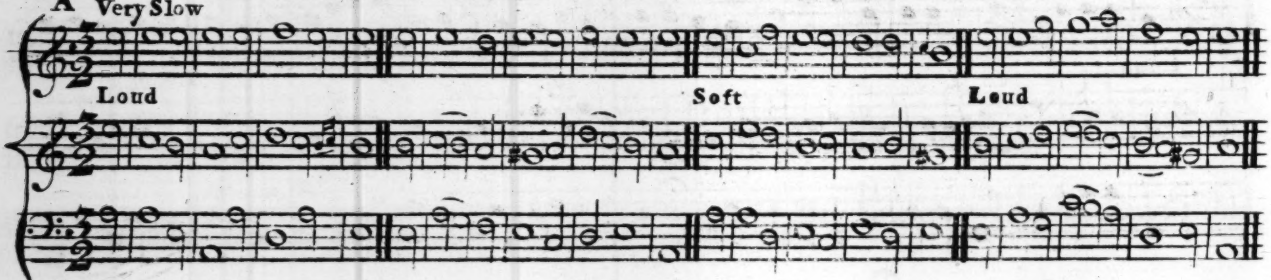
ISLINGTON. Psalm 117. Dr W. L.M.



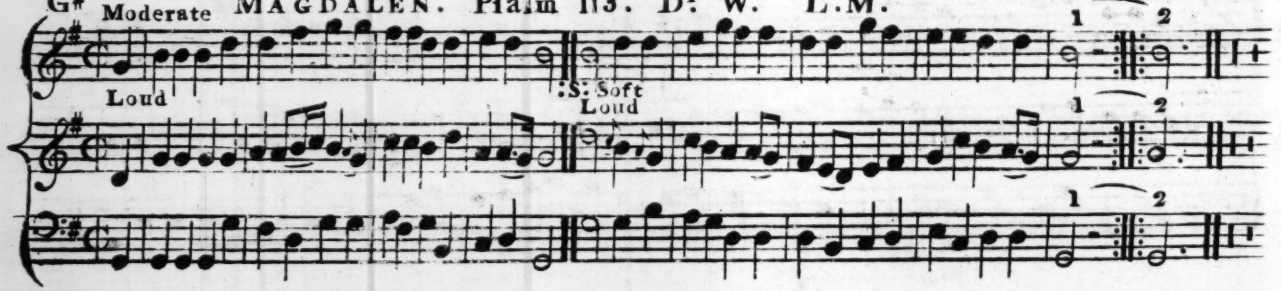
G♯ Brisk KETTERING. Psalm 92d 1st Part. Dr W. L.M.D.



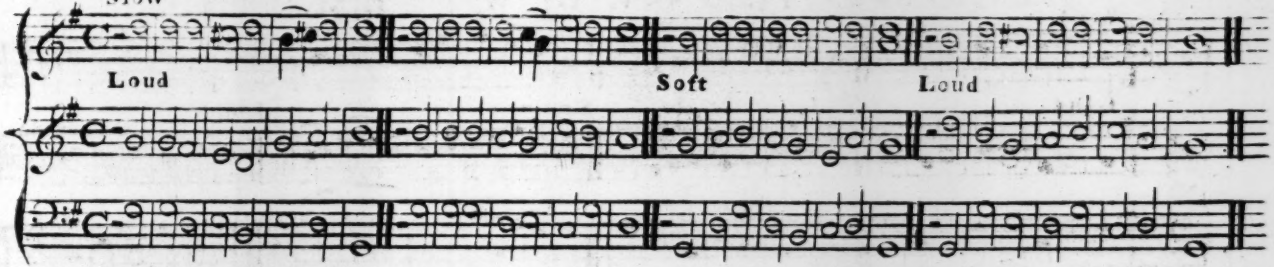
KINGSLAND. Psalm 89. 6th Part. Dr W. *L.M.



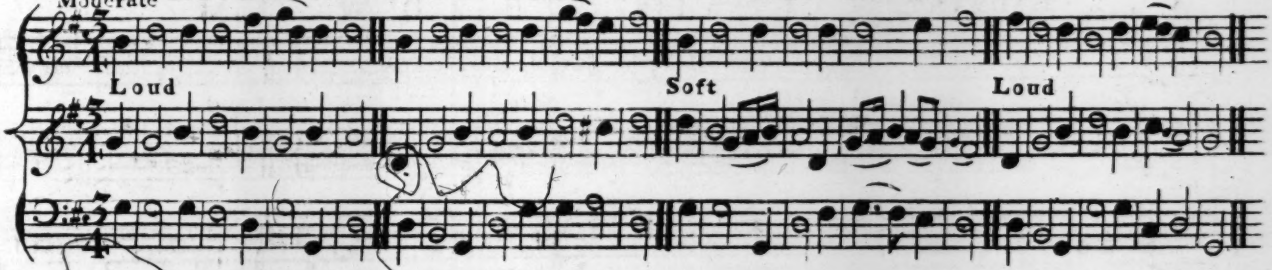
MAGDALEN. Psalm 113. Dr W. L.M.



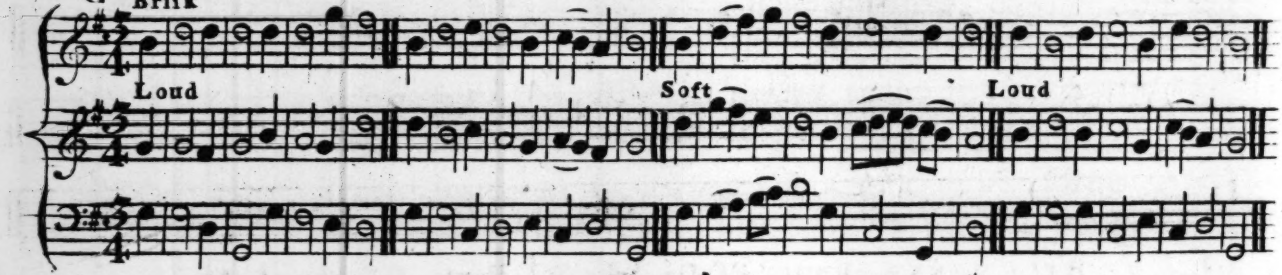
G♯ OLD 100. Psalm 100. Dr. W. L.M.



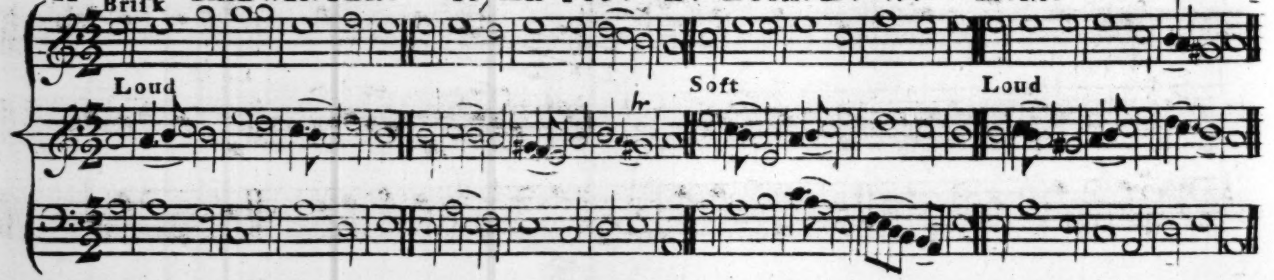
G♯ RICKMANSWORTH. Psalm 84. 2d Part. Dr W. L.M.



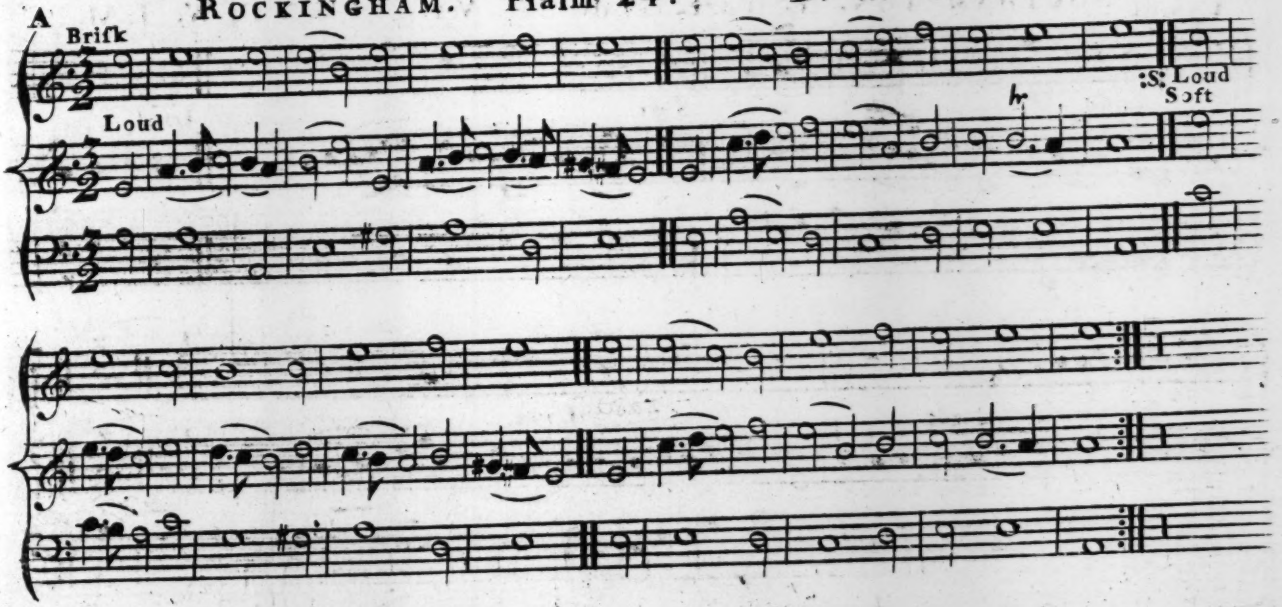
G Brisk ROCHFORD. Psalm 144. Dr W. L.M.



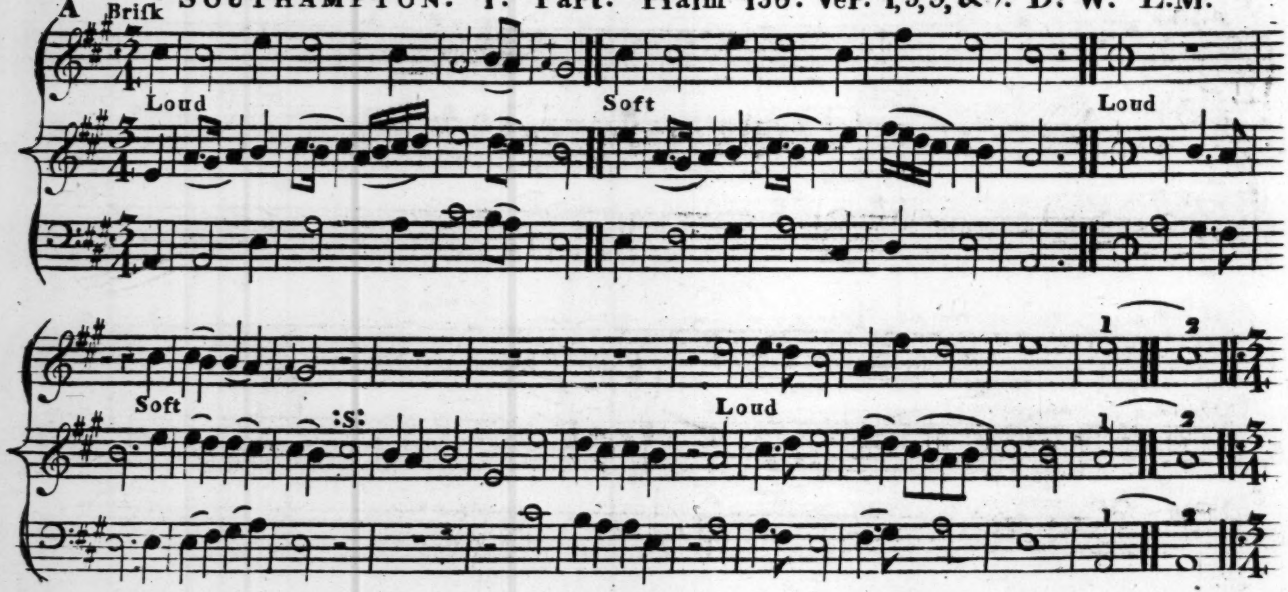
A Brisk RADWINTER. Hymn 146. 2d Book. Dr W. *L.M.

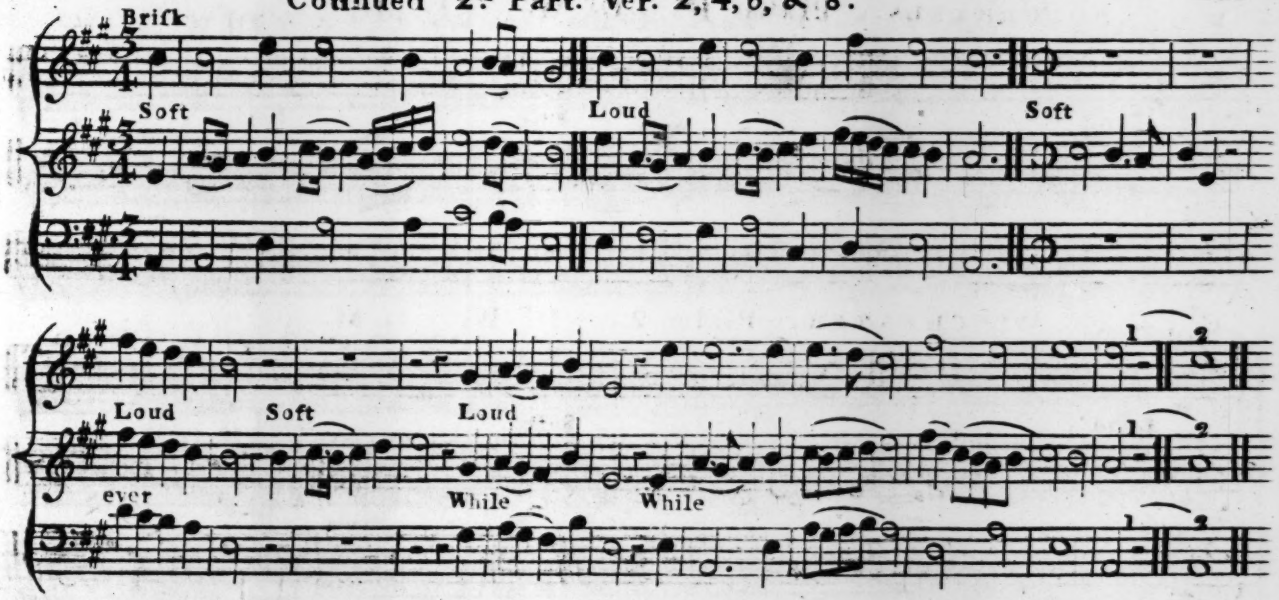


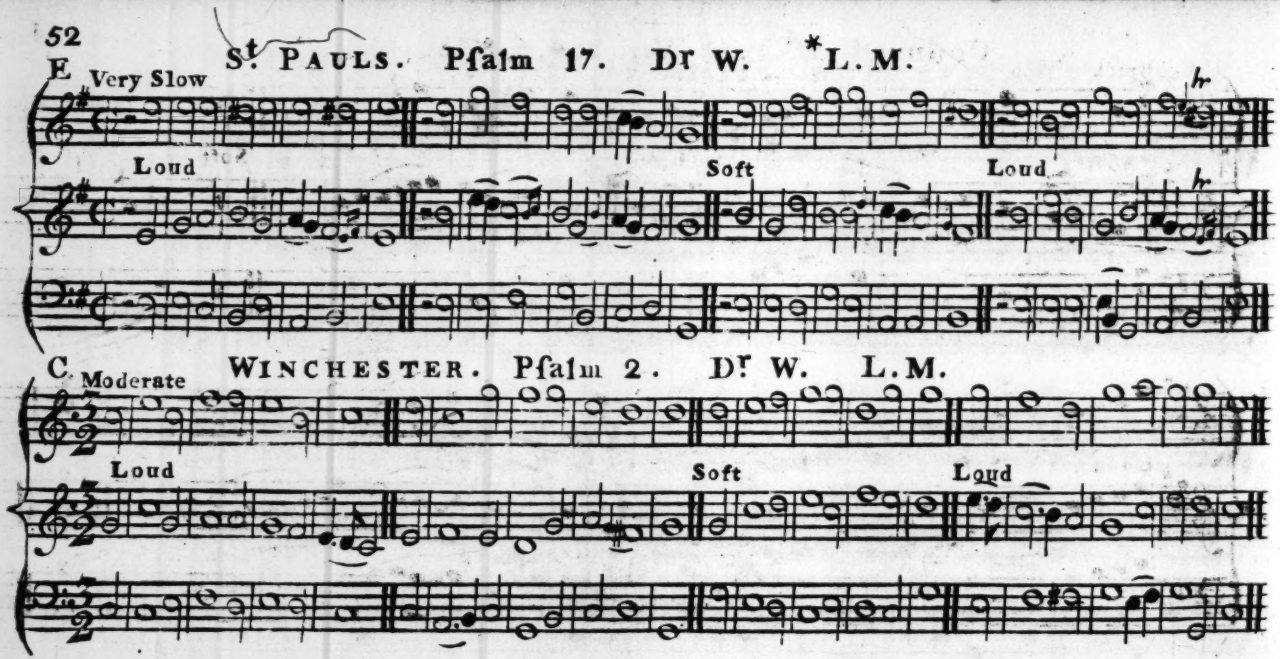
ROCKINGHAM. Psalm 24. Dr W. L.M.



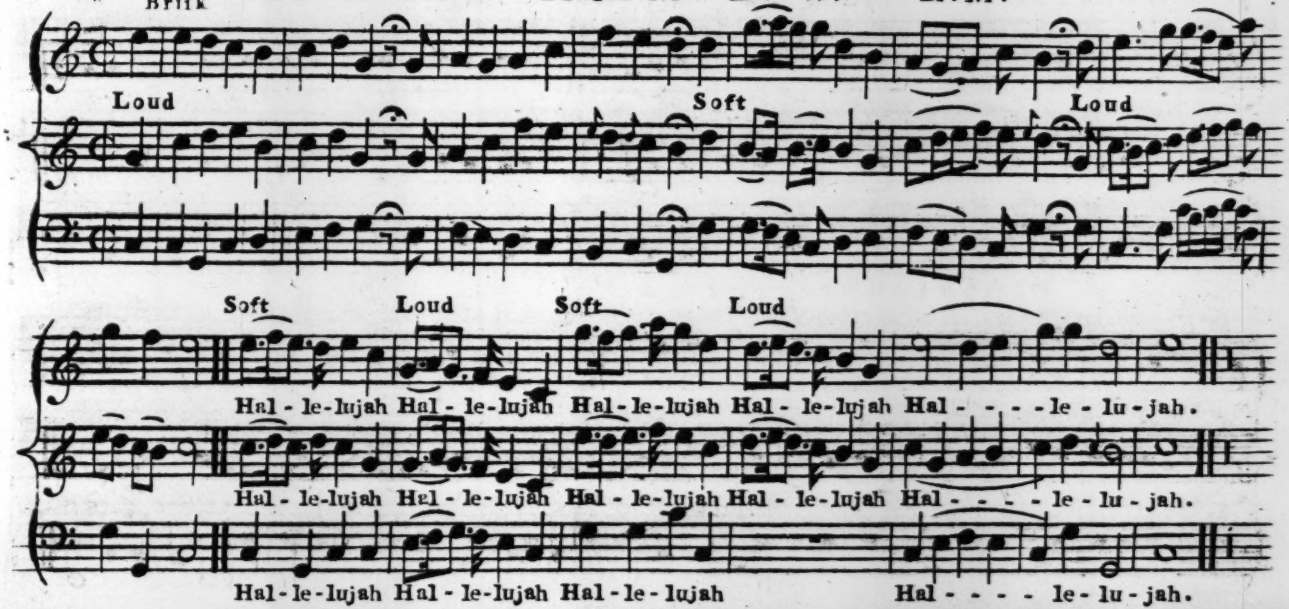
A Brisk **SOUTHAMPTON. 1ft Part. Psalm 136. Ver. 1, 3, 5, & 7. Dr W. *L.M.**



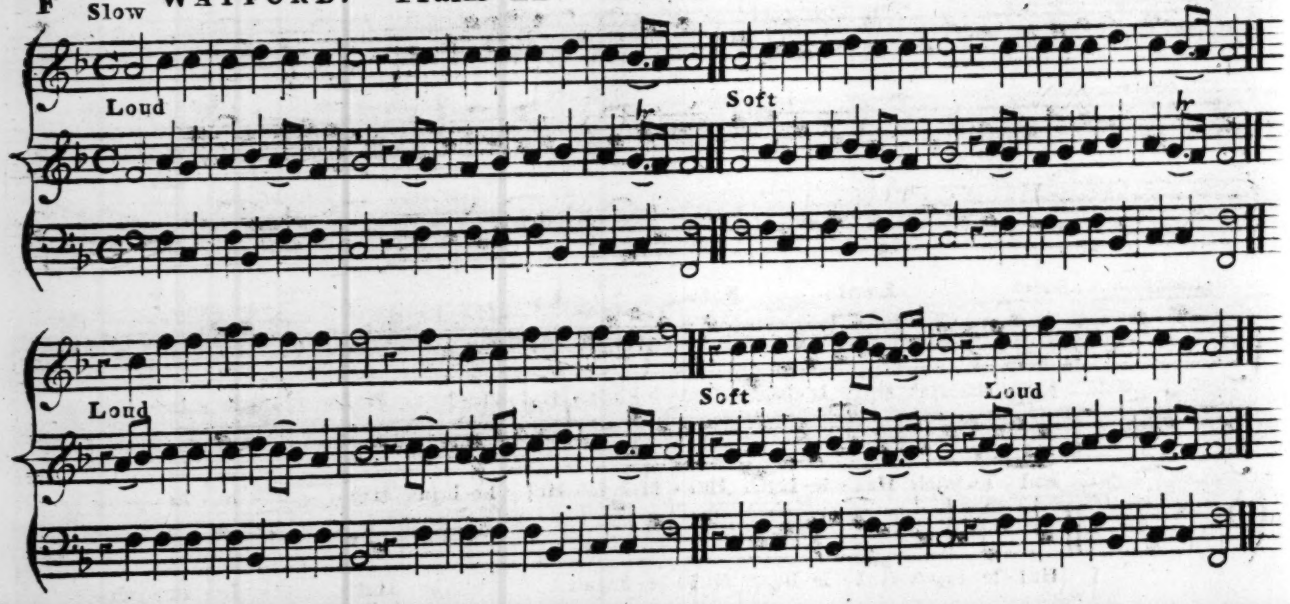

Brisk
Soft
Loud
Soft
Loud
Soft
Loud
1
2
ever
While
While


E
Very Slow
St. PAULS. Psalm 17. Dr W. *L.M.
Loud
Soft
Loud
C
Moderate
WINCHESTER. Psalm 2. Dr W. L.M.
Loud
Soft
Loud

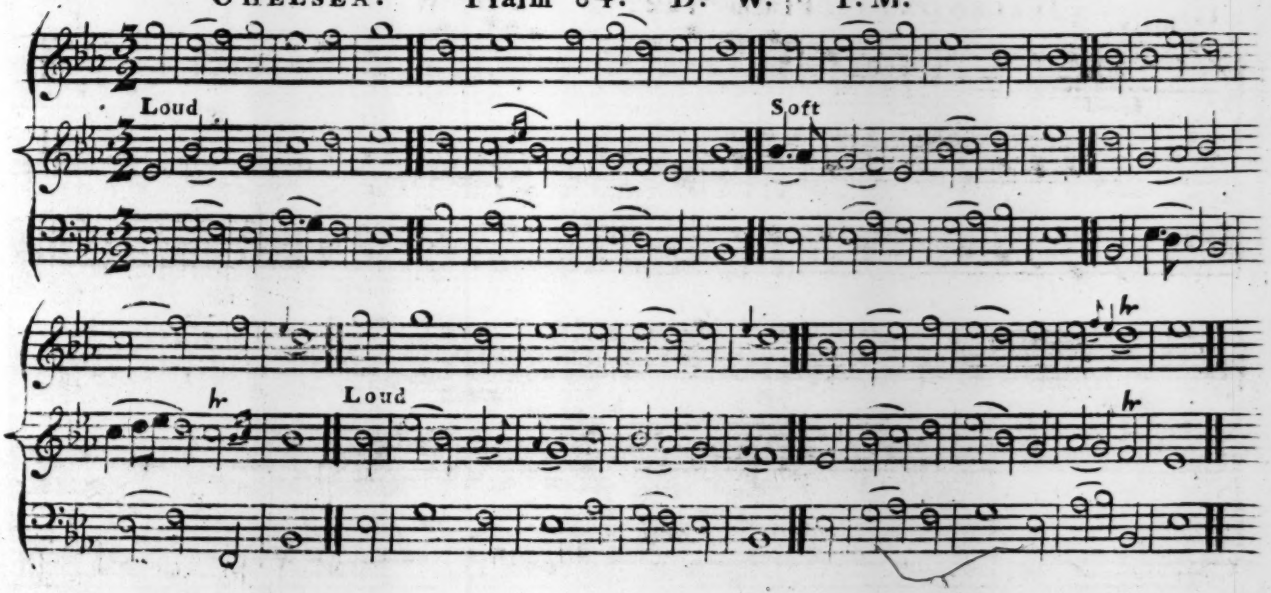
C♯ Brisk **WELLS's ROW. Psalm 95. Dr W. *L.M.**



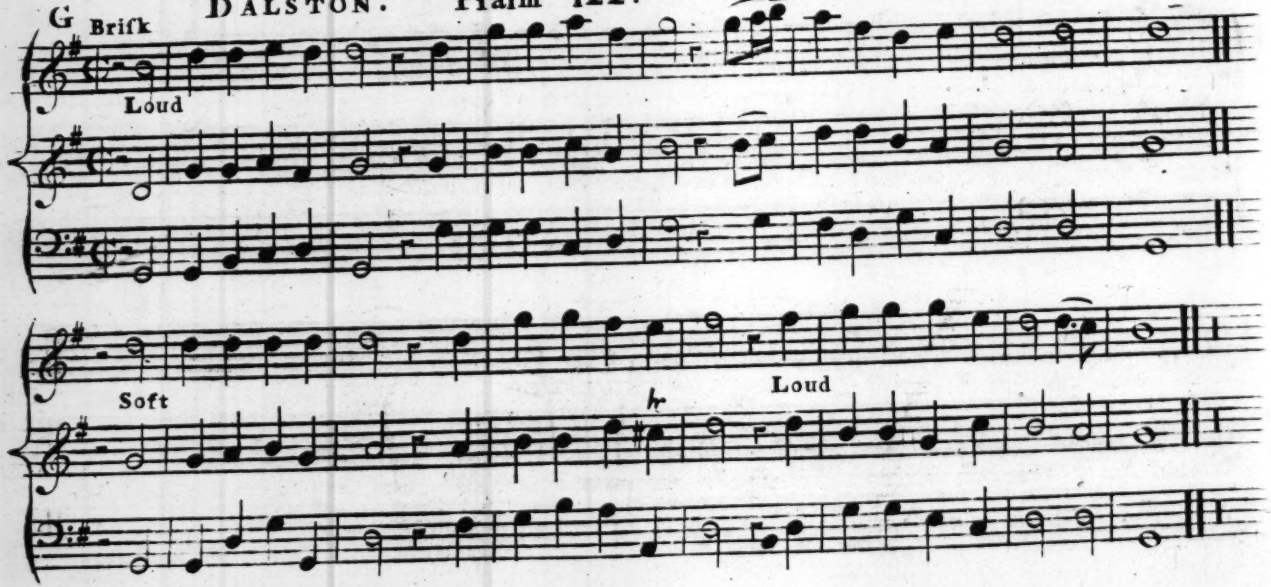
F Slow **WATFORD. Psalm 22d Dr W. L.M.**



CHELSEA. Psalm 84. Dr W. P.M.

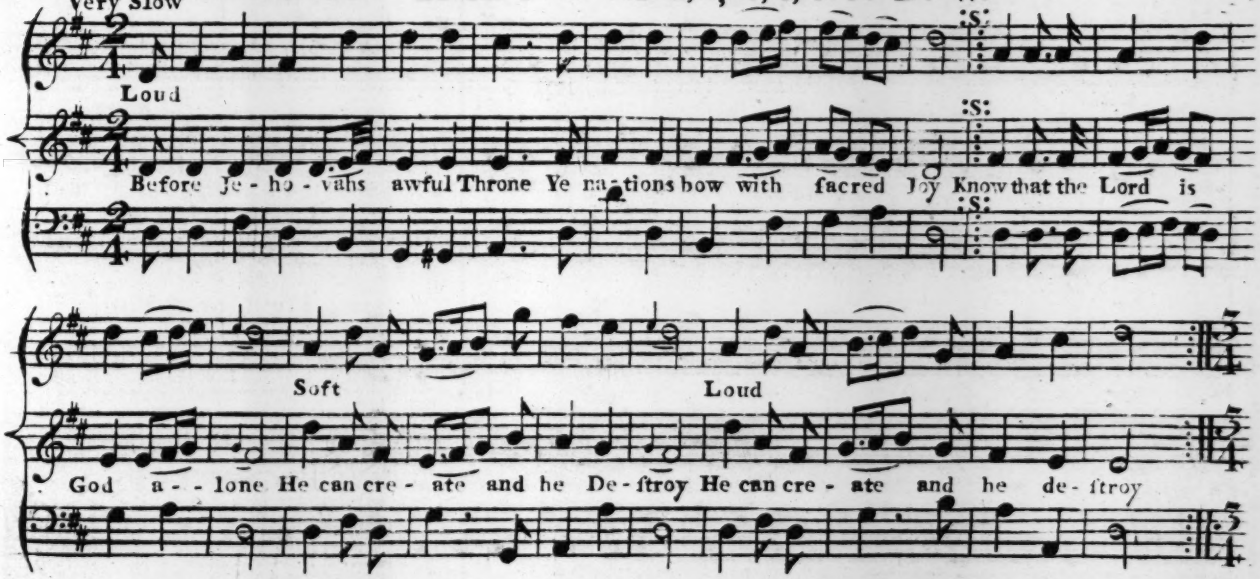


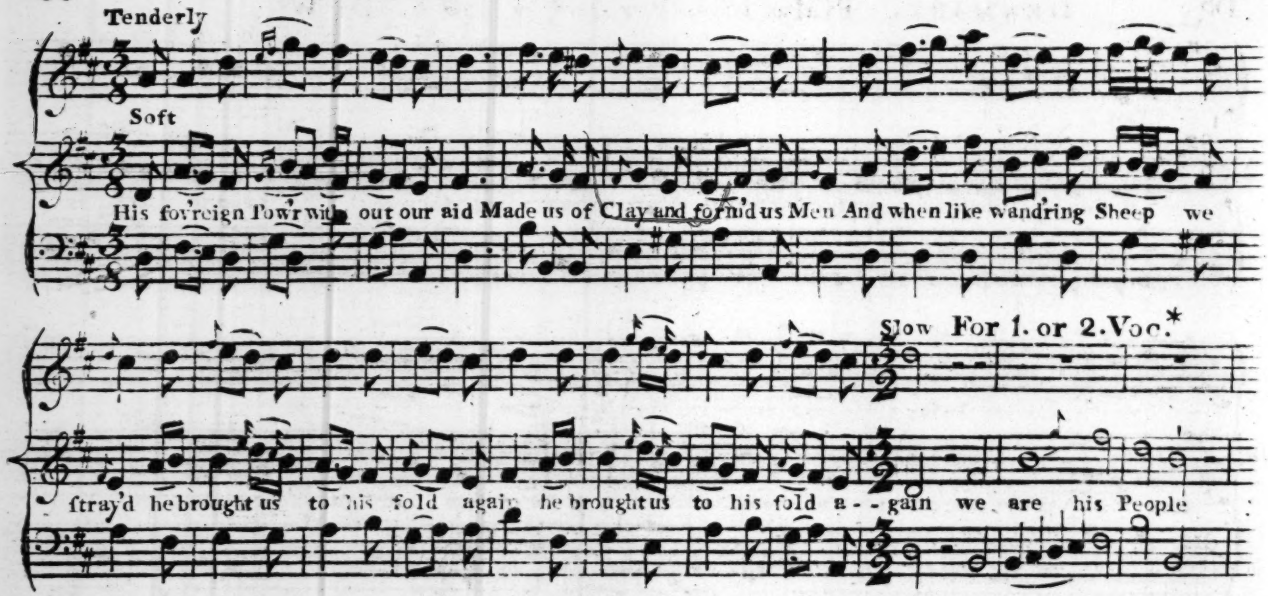
DALSTON. Psalm 122. Dr W. P. M.

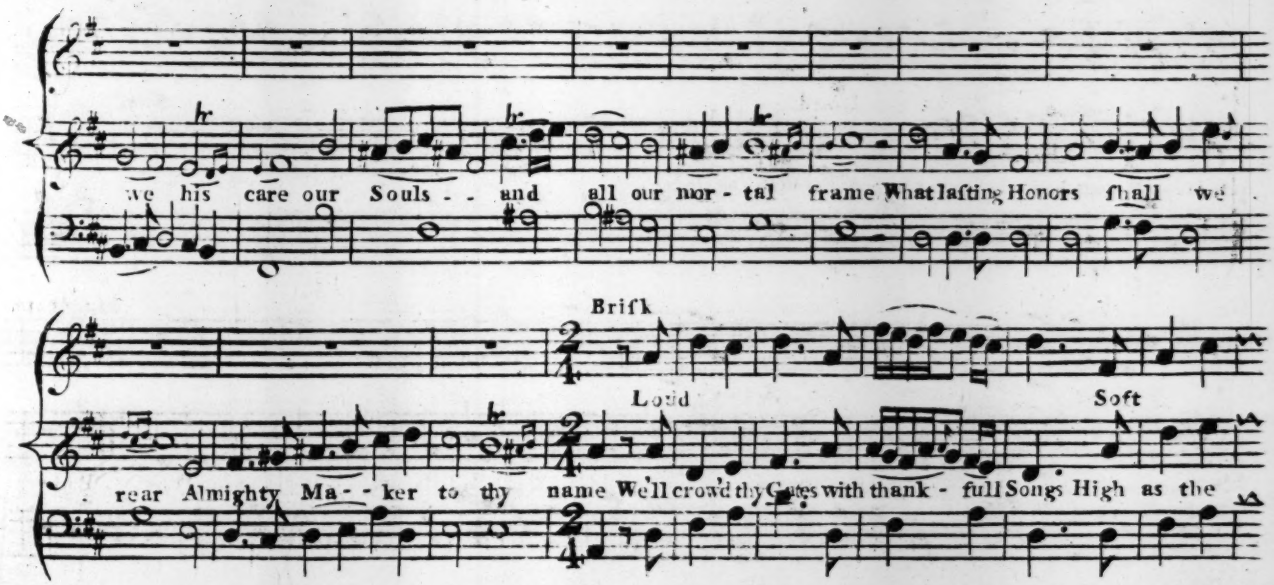


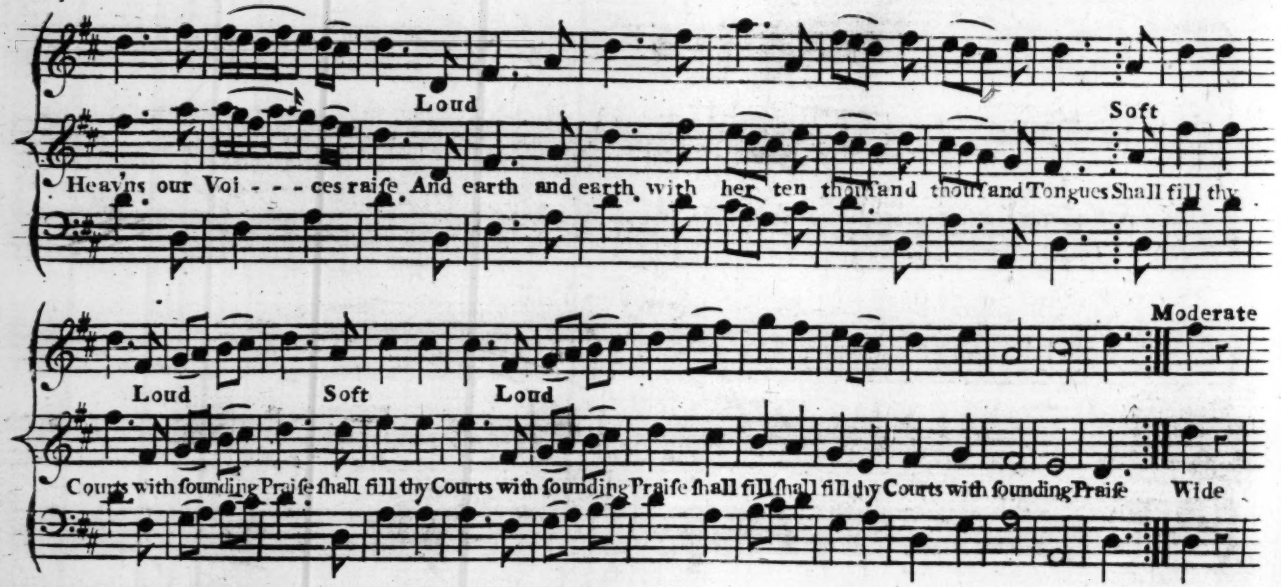
Db

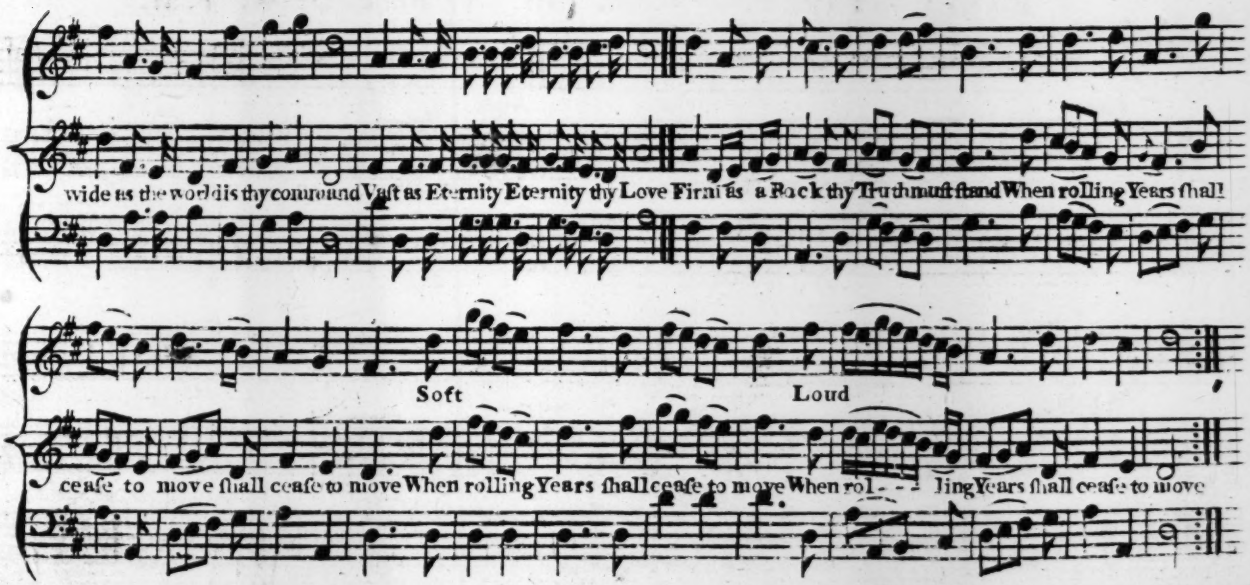
Very Slow **DENMARK.** Pſalm 100. Ver. 2, 3, 4, 5, & 6. Dr W.




Tenderly
Soft
His fovreign Powr with our our aid Made us of Clay and formd us Men And when like wandring Sheep we
Slow For 1. or 2. Voc.*
stray'd he brought us to his fold again he brought us to his fold a - - gain we are his People

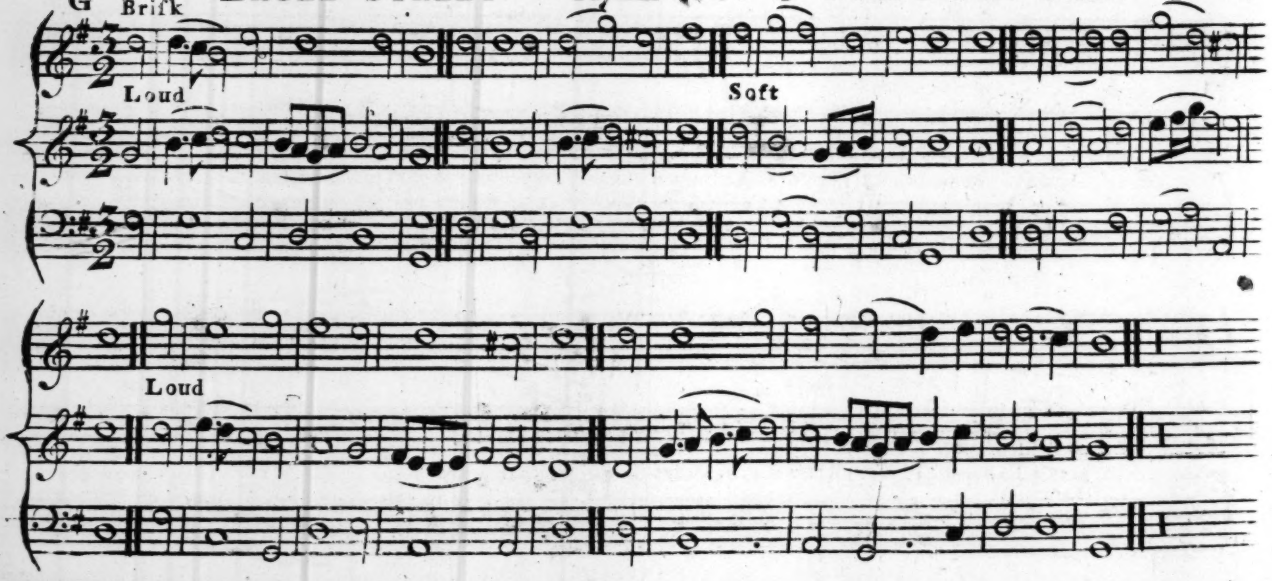

we his care our Souls - - and all our mor - tal frame What lasting Honors shall we
Brisk
Loud
Soft
rear Almighty Ma - - ker to thy name We'll crow'd thy Gates with thank - full Songs High as the


Loud
Soft
Heavns our Voi - - - ces raiſe And earth and earth with her ten thouſand thouſand Tongues Shall fill thy
Moderate
Loud
Soft
Loud
Courts with ſounding Praiſe ſhall fill thy Courts with ſounding Praiſe ſhall fill ſhall fill thy Courts with ſounding Praiſe
Wide

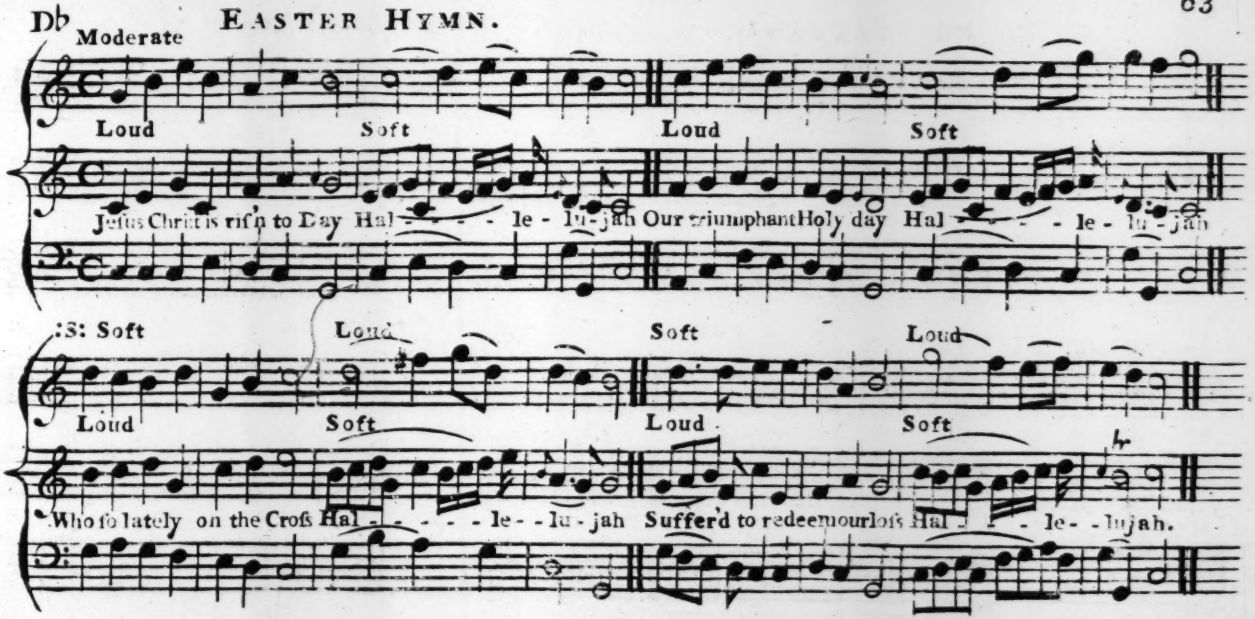

wide as the world is thy command Vaſt as Eternity Eternity thy Love Firm as a Rock thy Truth muſt ſtand When rolling Years ſhall
Soft
Loud
ceaſe to move ſhall ceaſe to move When rolling Years ſhall ceaſe to move When rol - - - ling Years ſhall ceaſe to move

G

EAGLE STREET. Hymn 150. 1ft Book. Dr W. *P.M.

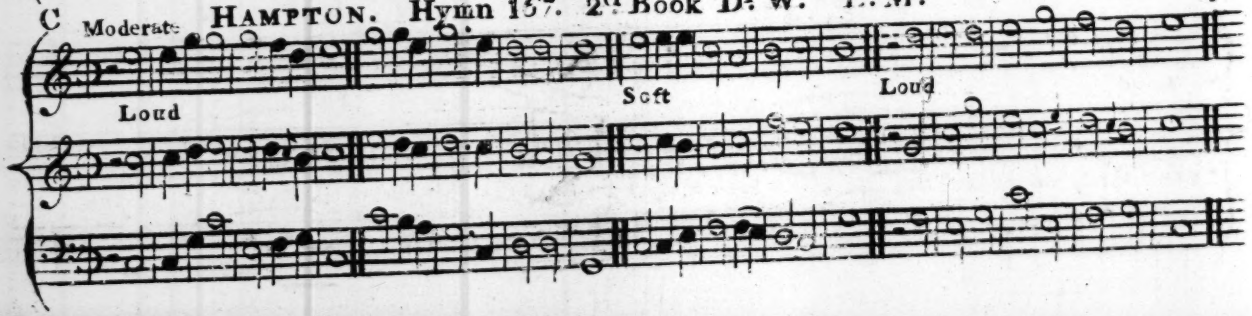


EASTER HYMN.

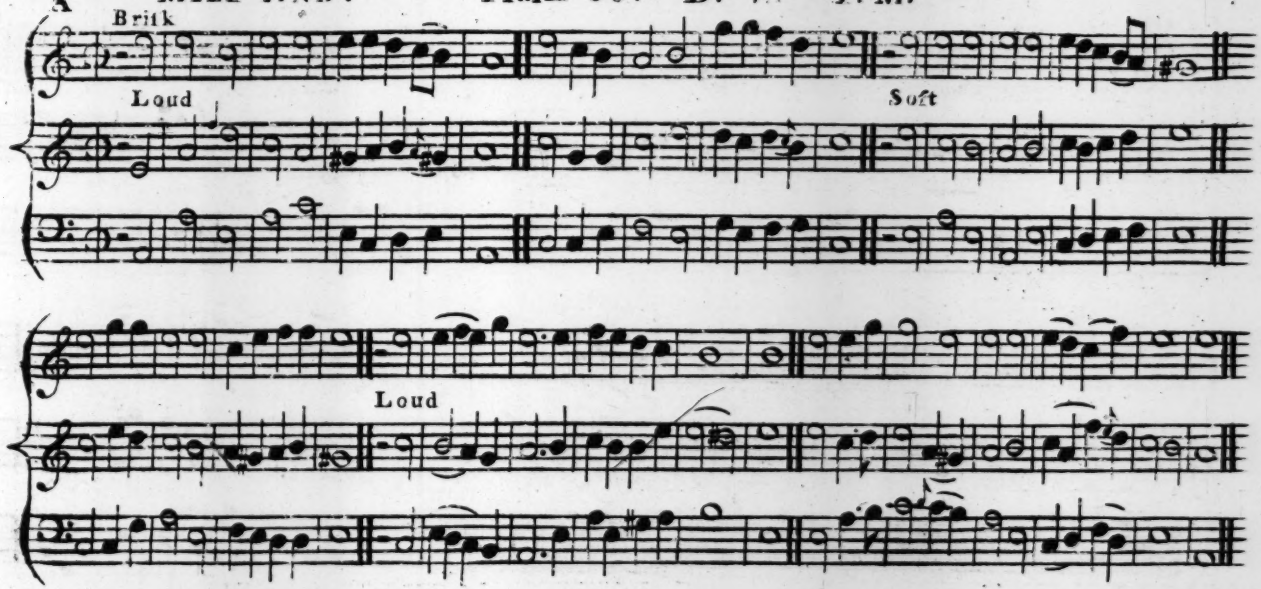

Db
Moderate
Loud
Soft
Loud
Soft
Jesus Christ is risn to Day Hal - - - le - lu - jah Our triumphant Holy day Hal - - - le - lu - jah
:S: Soft
Loud
Soft
Loud
Loud
Soft
Loud
Soft
Who so lately on the Cross Hal - - - - le - lu - jah Suffer'd to redeem our loss Hal - - - le - lujah.

FUNERAL THOUGHT. Hymn 63. Dr. W. *C.M.

HAMPTON. Hymn 167. 2d Book Dr. W. *L.M.

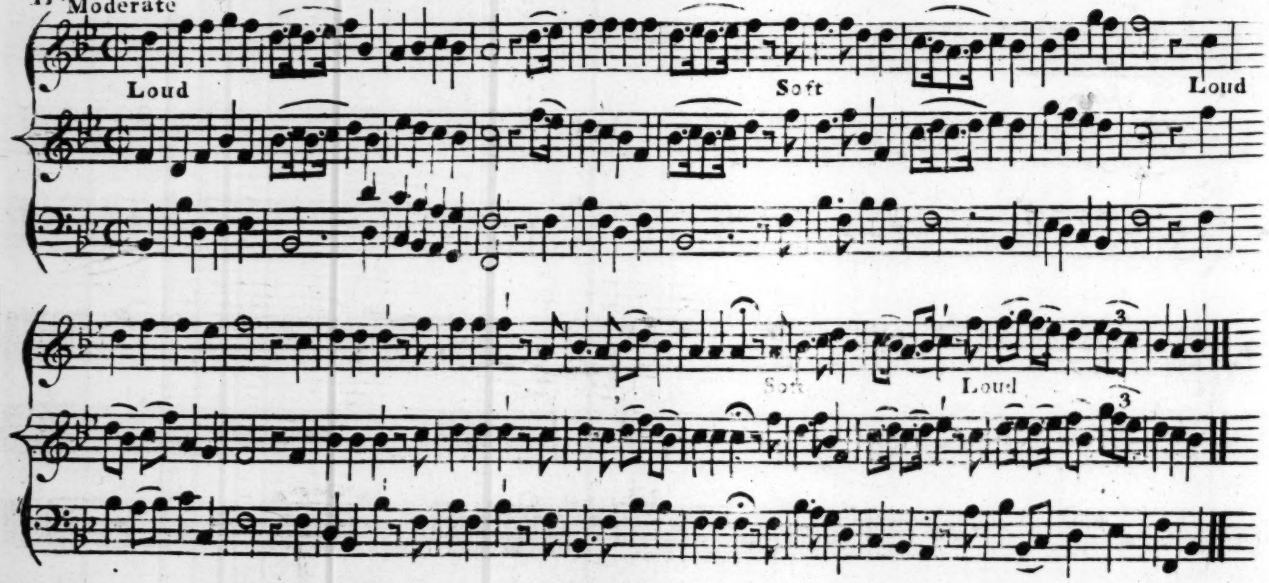


A MILE END. Psalm 50. D.r W. *P. M.

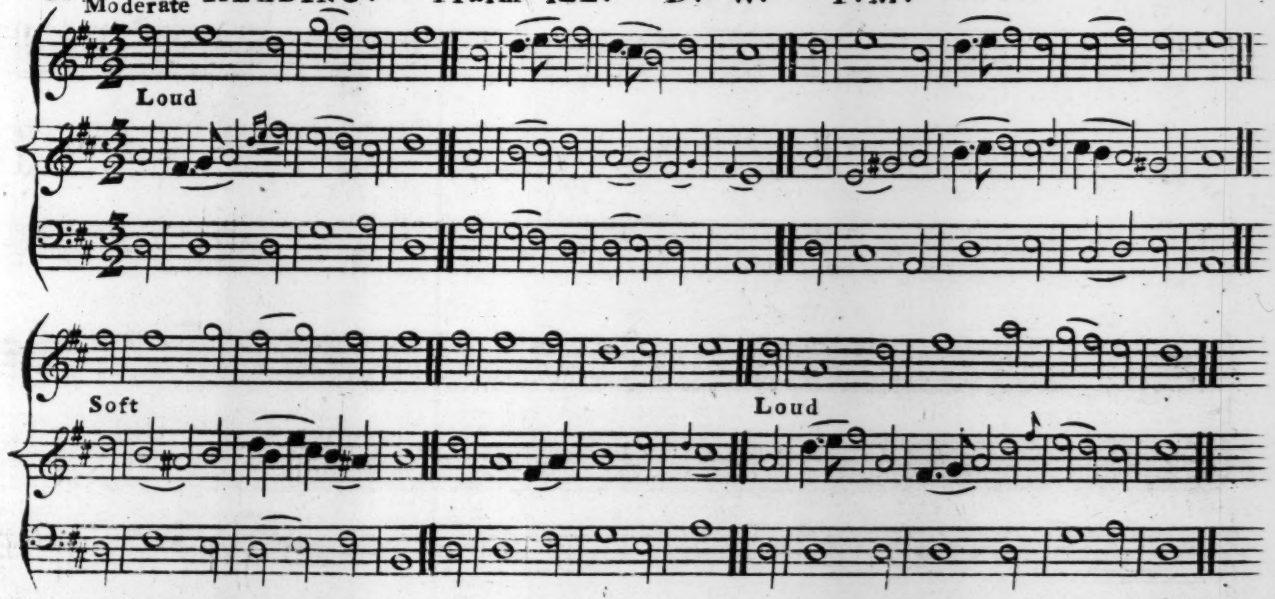


B

PORTSMOUTH. Psalm 148. Dr. W. P. M.

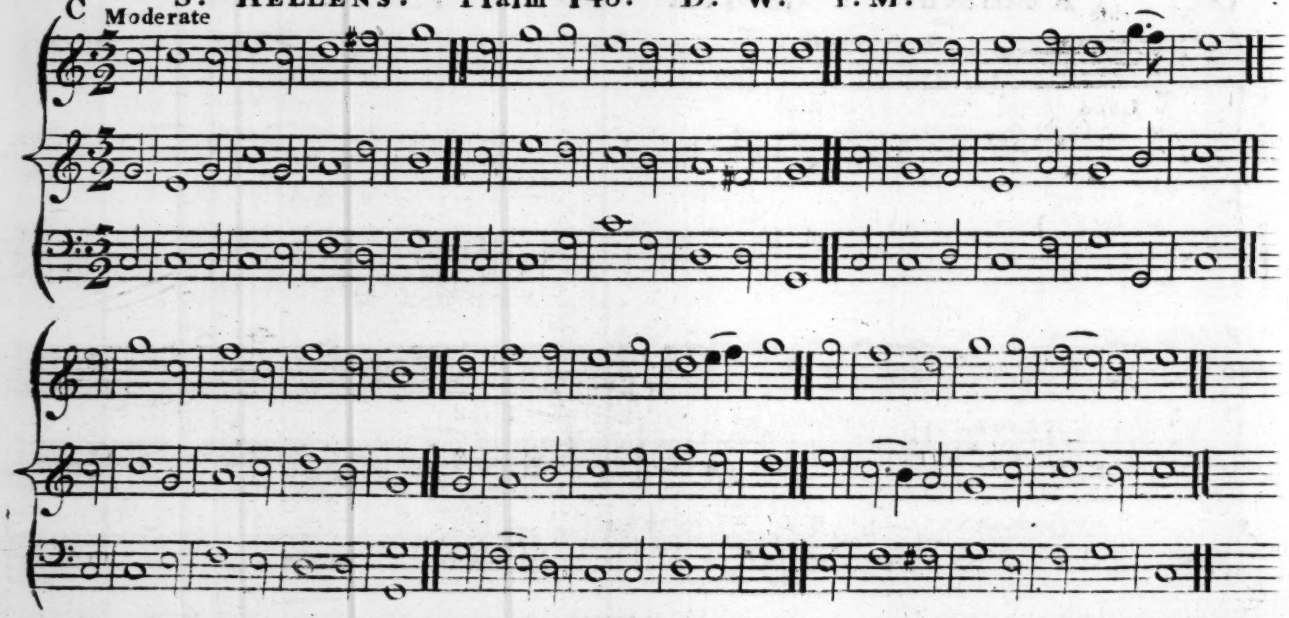


C♯ Moderate **READING.** Psalm 122. Dr W. *P.M.

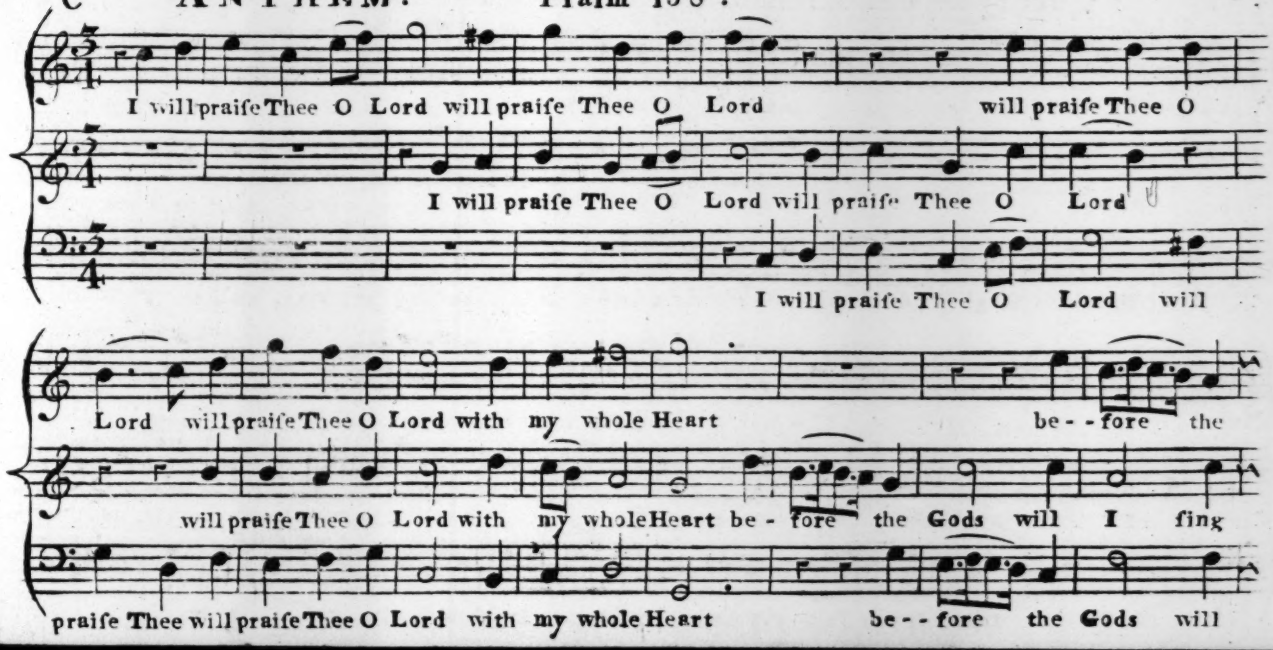


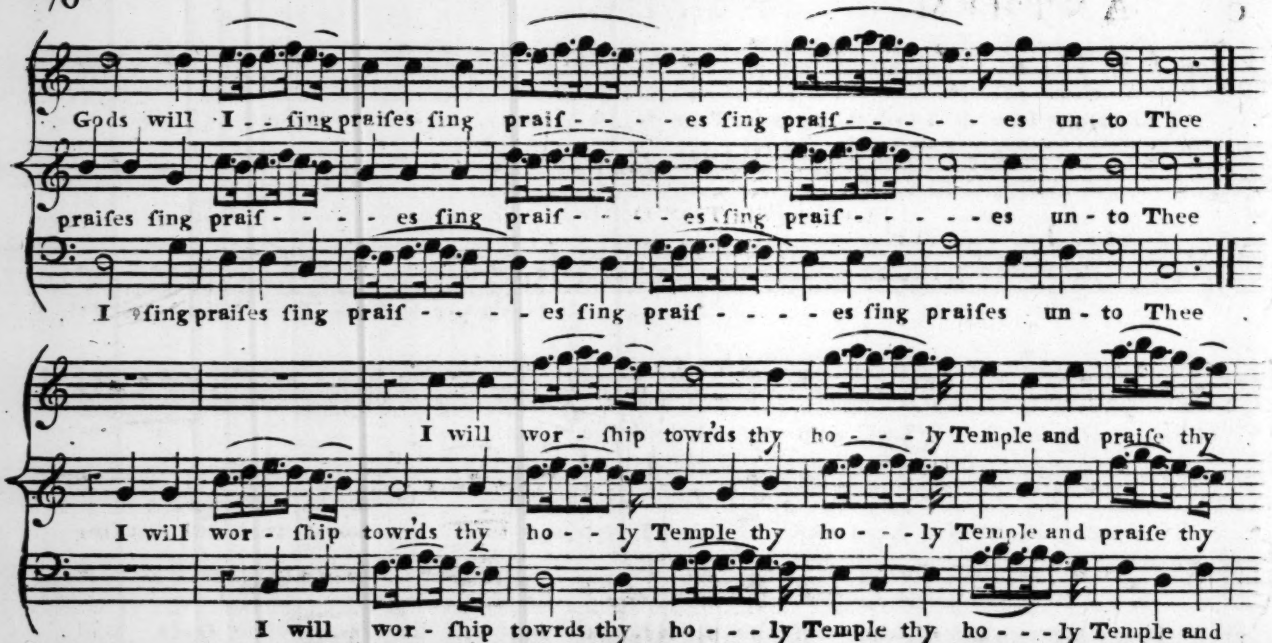
C Moderate

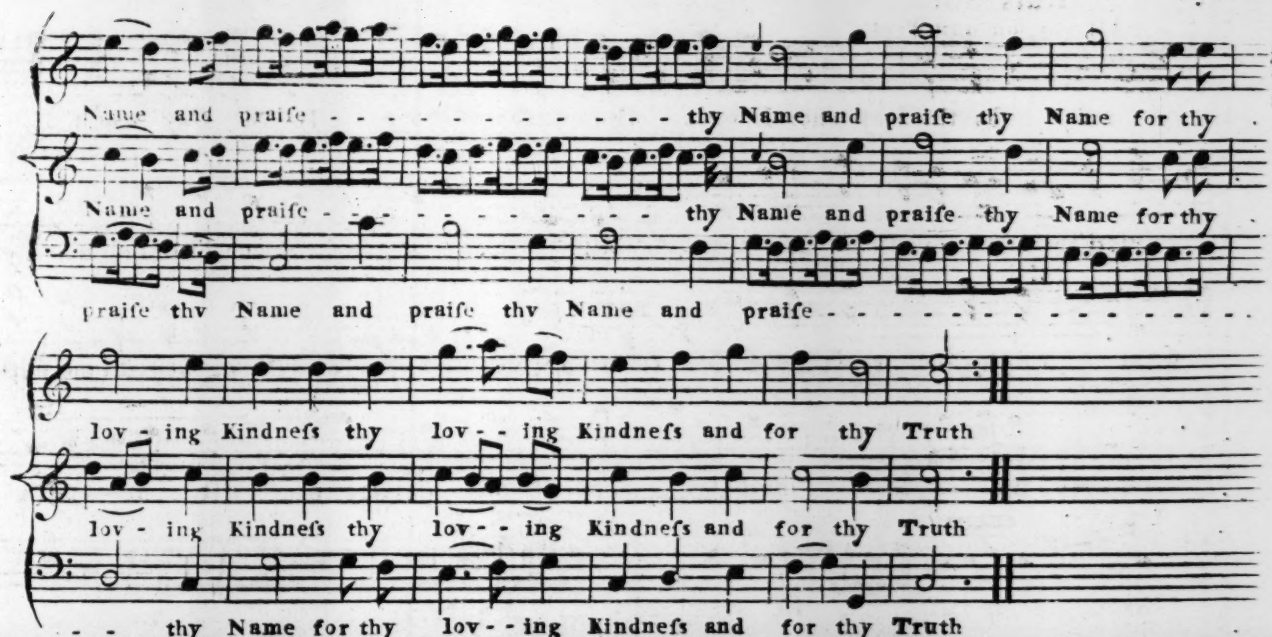
St HELLENS. Psalm 146. Dr W. P.M.



ANTHEM. Pſalm 138.

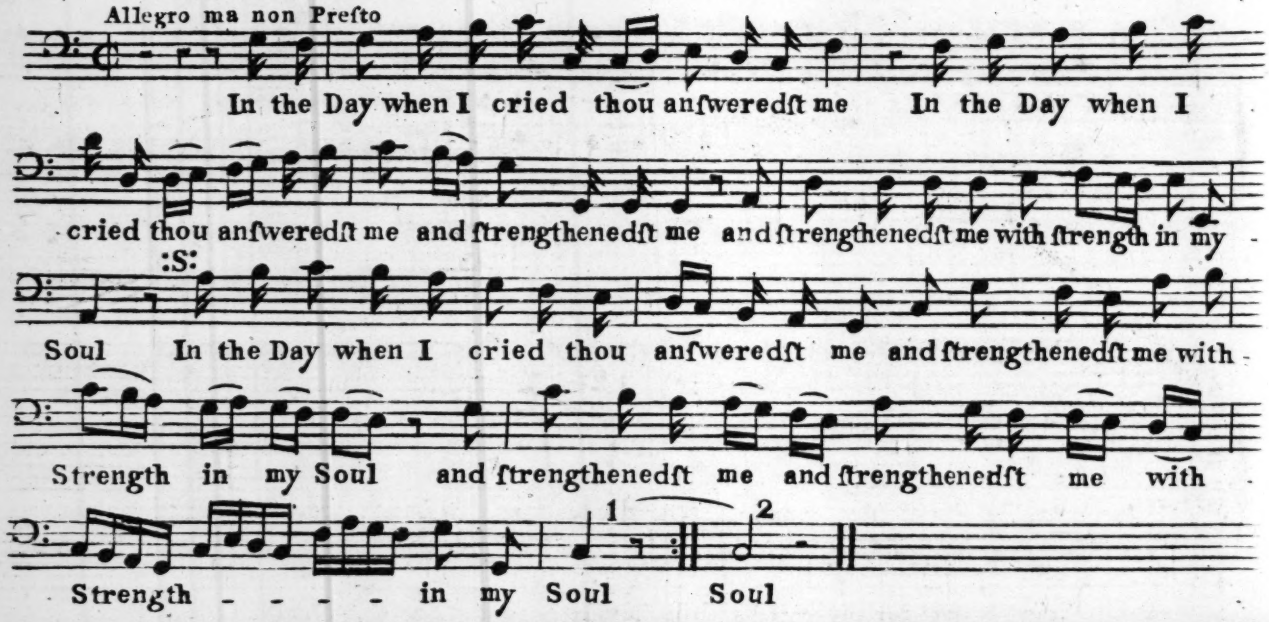



Gods will I - - ſing praiſes ſing praiſ - - - - es ſing praiſ - - - - - es un - to Thee
praiſes ſing praiſ - - - - es ſing praiſ - - - - es ſing praiſ - - - - - es un - to Thee
I ſing praiſes ſing praiſ - - - - es ſing praiſ - - - - es ſing praiſes un - to Thee
I will wor - ſhip towrds thy ho - - - ly Temple and praiſe thy
I will wor - ſhip towrds thy ho - - ly Temple thy ho - - - ly Temple and praiſe thy
I will wor - ſhip towrds thy ho - - - ly Temple thy ho - - - ly Temple and

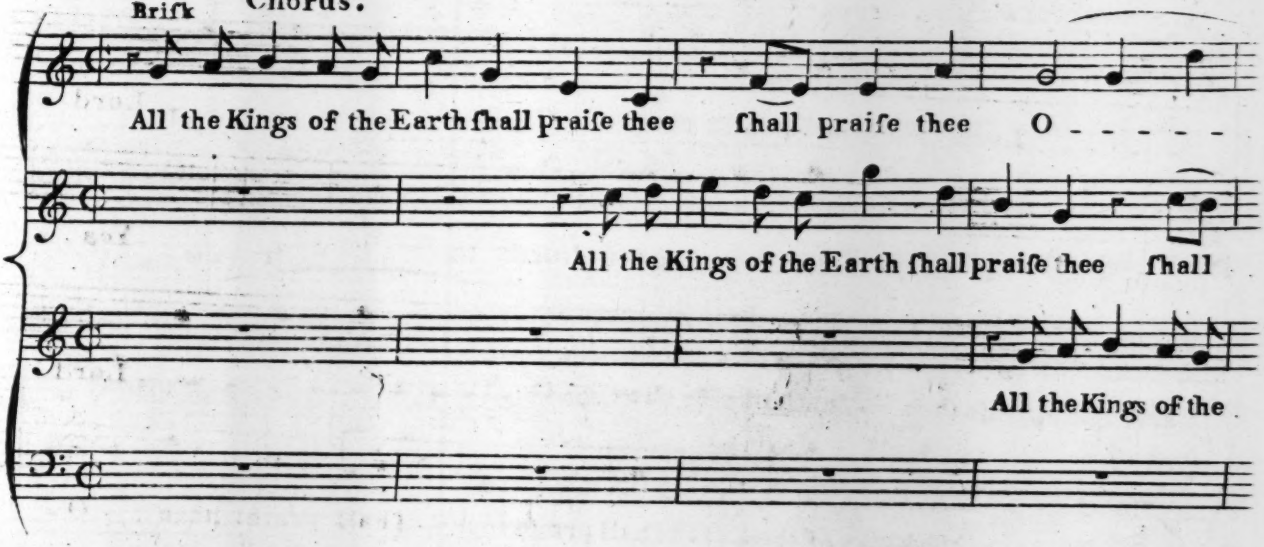

Name and praiſe - - - - - - - - - - - - thy Name and praiſe thy Name for thy
Name and praiſe - - - - - - - - - - - - thy Name and praiſe thy Name for thy
praiſe thy Name and praiſe thy Name and praiſe - - - - - - - - - - - - - - - - -
lov - ing Kindneſs thy lov - - ing Kindneſs and for thy Truth
lov - ing Kindneſs thy lov - - ing Kindneſs and for thy Truth
- - thy Name for thy lov - - ing Kindneſs and for thy Truth

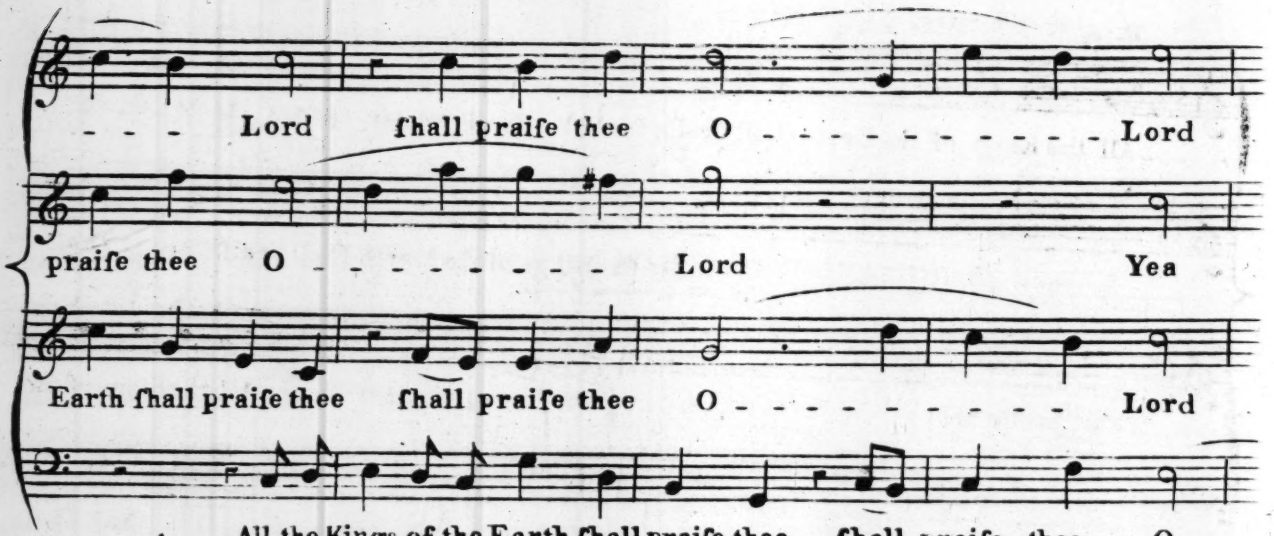
Baſs Solo.

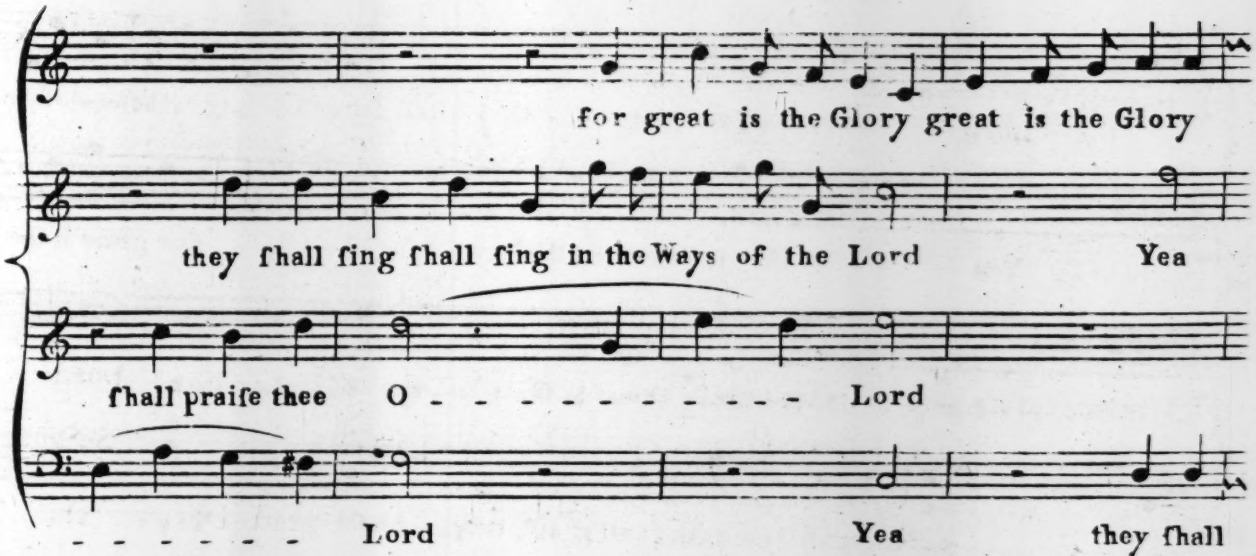
Allegro ma non Preſto

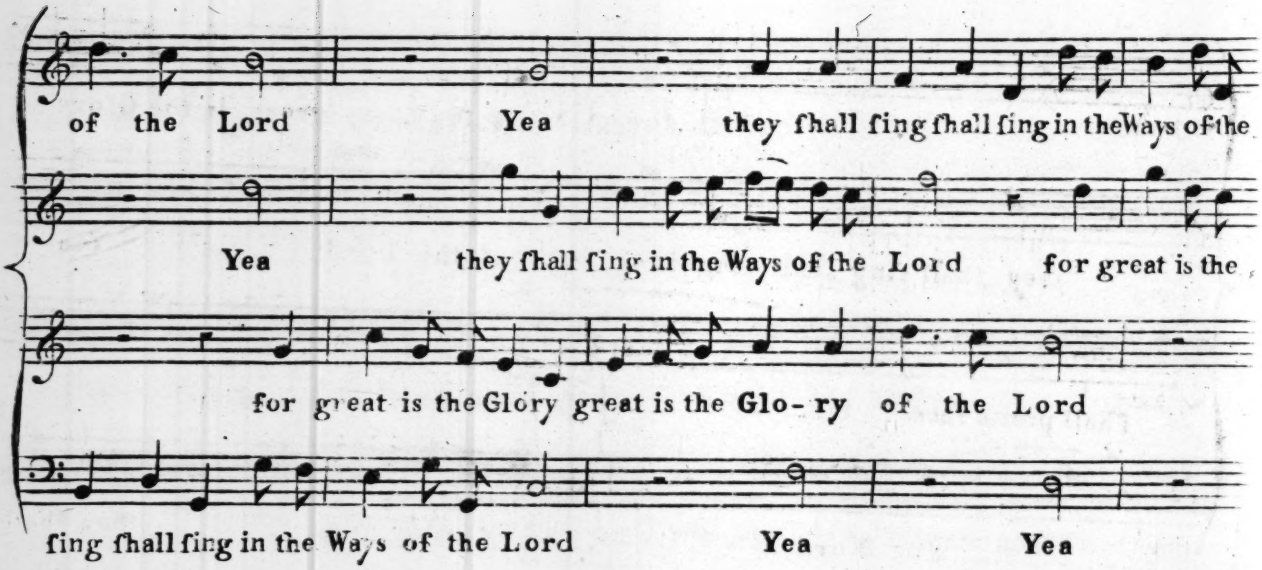


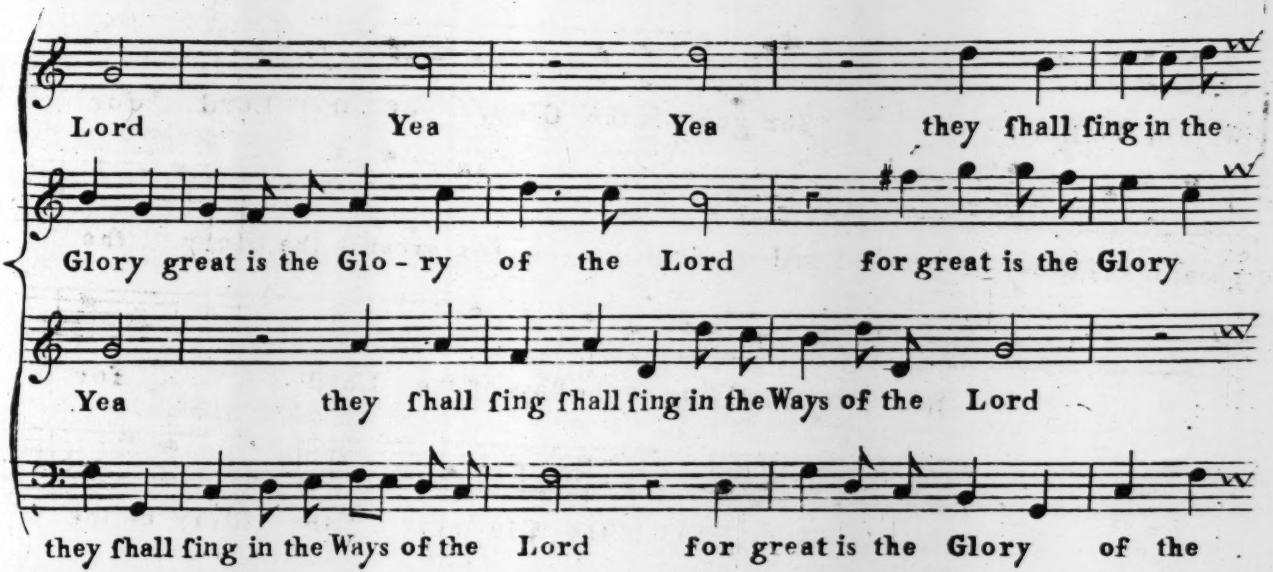
Brisk Chorus.

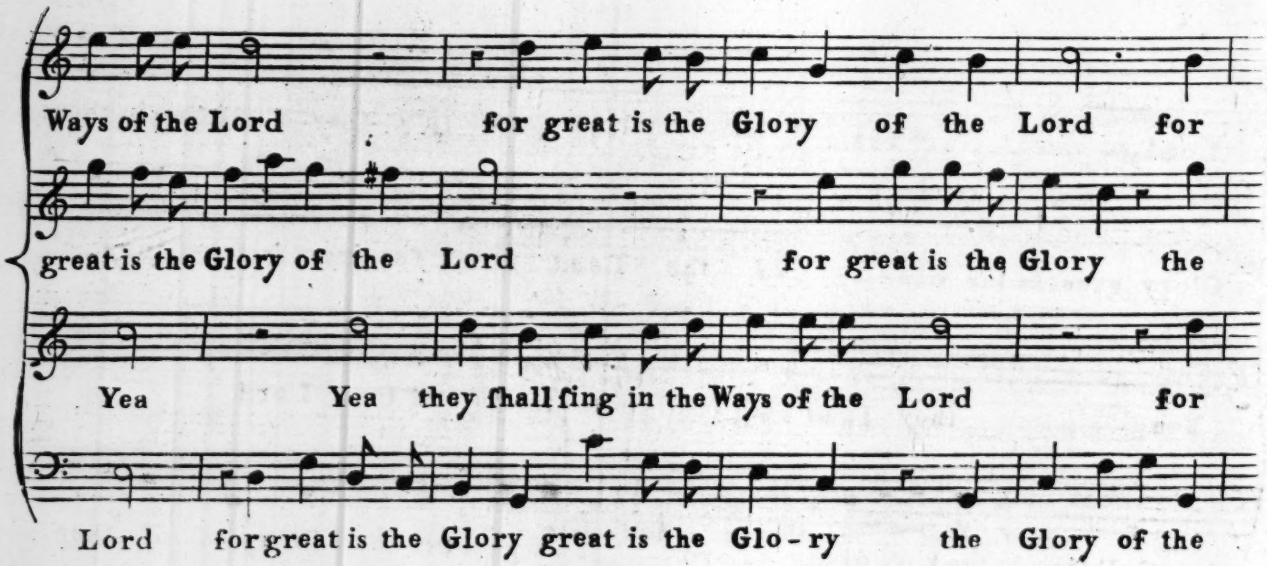


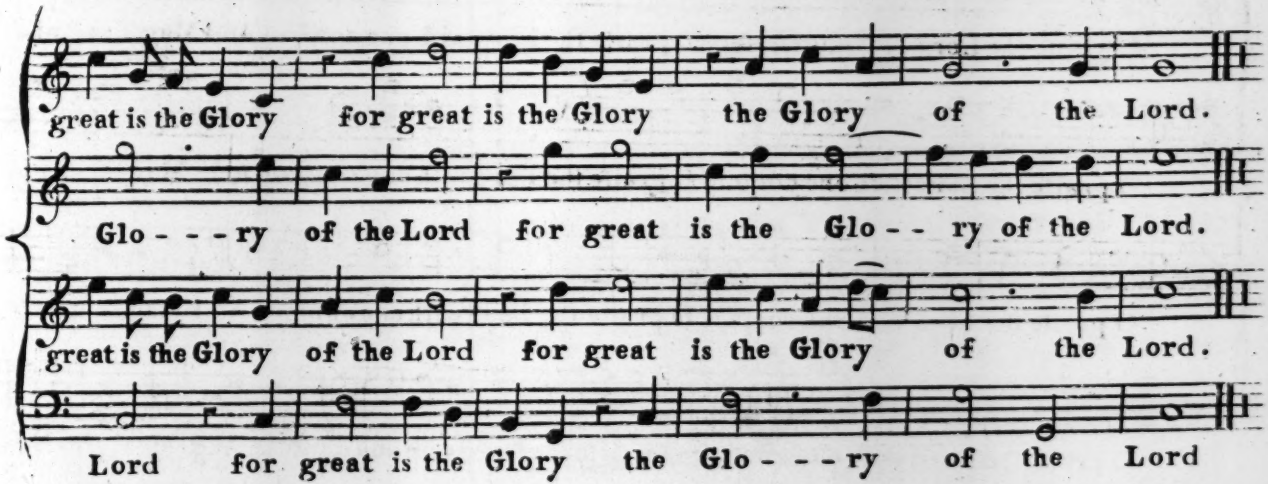

- - - Lord ſhall praiſe thee O - - - - - - - - - - - Lord
praiſe thee O - - - - - - - - - Lord Yea
Earth ſhall praiſe thee ſhall praiſe thee O - - - - - - - - - - Lord
All the Kings of the Earth ſhall praiſe thee ſhall praiſe thee O-


for great is the Glory great is the Glory
they ſhall ſing ſhall ſing in the Ways of the Lord Yea
ſhall praiſe thee O - - - - - - - - - - - Lord
- - - - - - - Lord Yea they ſhall


of the Lord Yea they ſhall ſing ſhall ſing in the Ways of the
Yea they ſhall ſing in the Ways of the Lord for great is the
for great is the Glory great is the Glo-ry of the Lord
ſing ſhall ſing in the Ways of the Lord Yea Yea

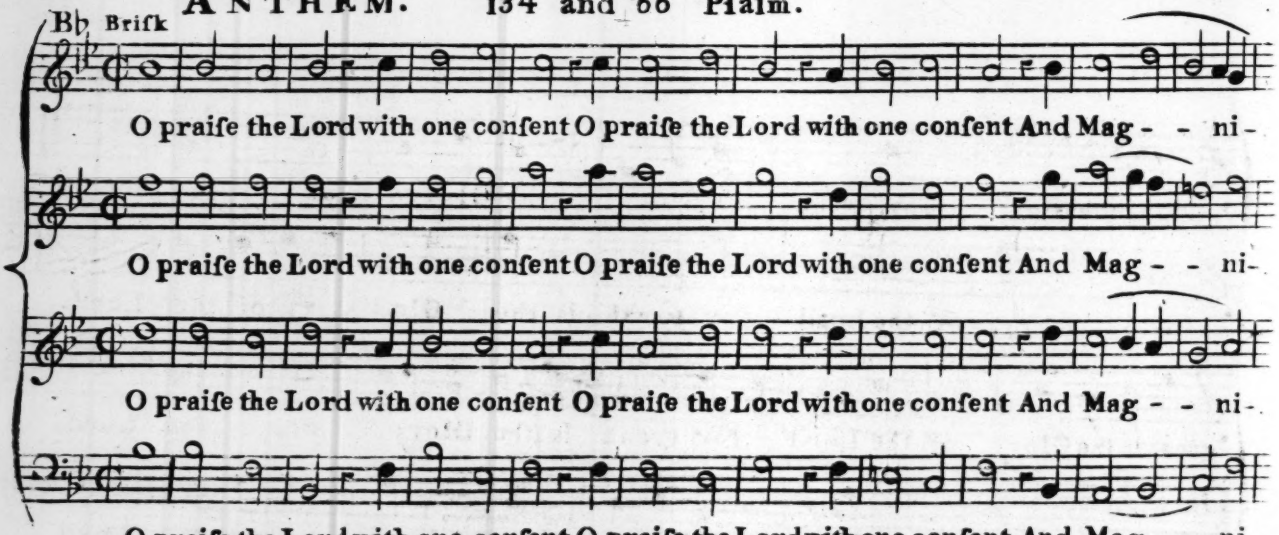

Lord Yea Yea they ſhall ſing in the
Glory great is the Glo - ry of the Lord for great is the Glory
Yea they ſhall ſing ſhall ſing in the Ways of the Lord
they ſhall ſing in the Ways of the Lord for great is the Glory of the

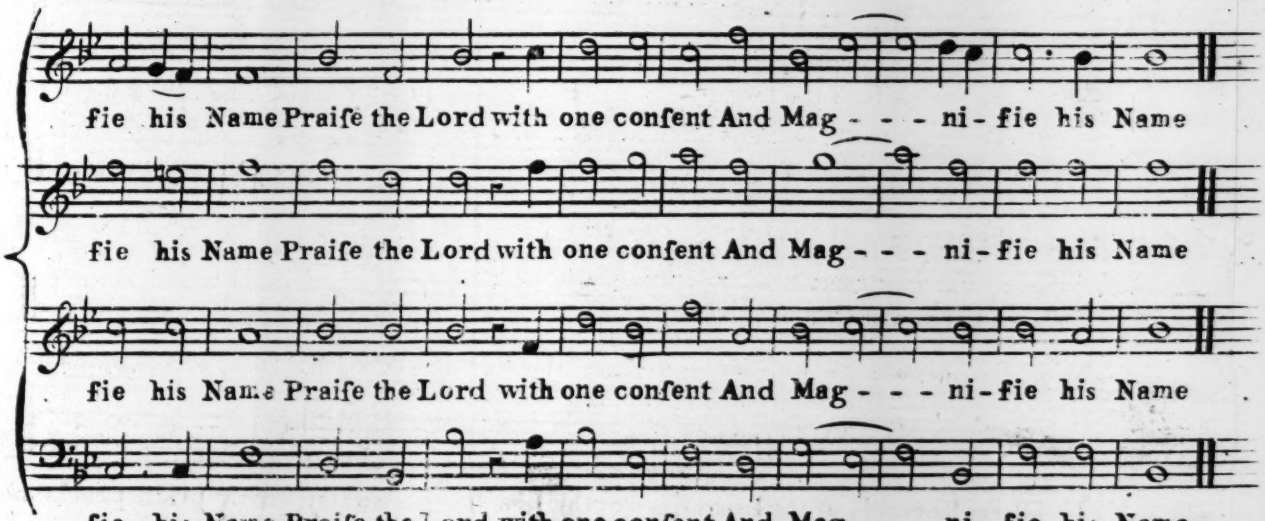

Ways of the Lord for great is the Glory of the Lord for
great is the Glory of the Lord for great is the Glory the
Yea Yea they ſhall ſing in the Ways of the Lord for
Lord for great is the Glory great is the Glo-ry the Glory of the


great is the Glory for great is the Glory the Glory of the Lord.
Glo - - - ry of the Lord for great is the Glo - - ry of the Lord.
great is the Glory of the Lord for great is the Glory of the Lord.
Lord for great is the Glory the Glo - - - ry of the Lord

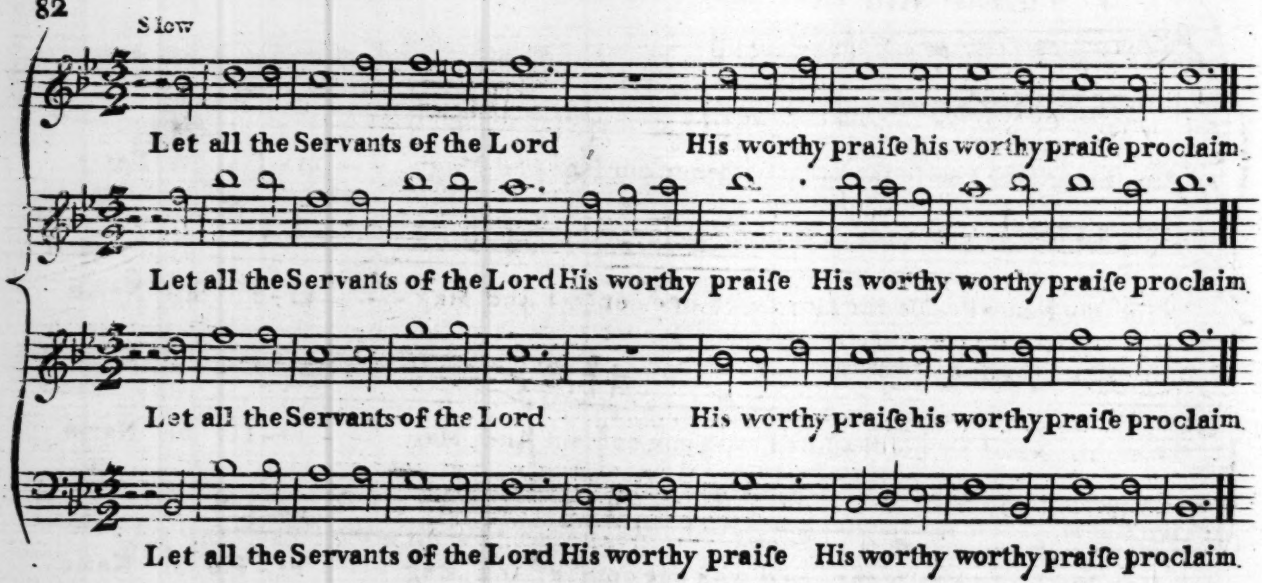
ANTHEM. 134 and 66 Pſalm.

B♭ Briſk

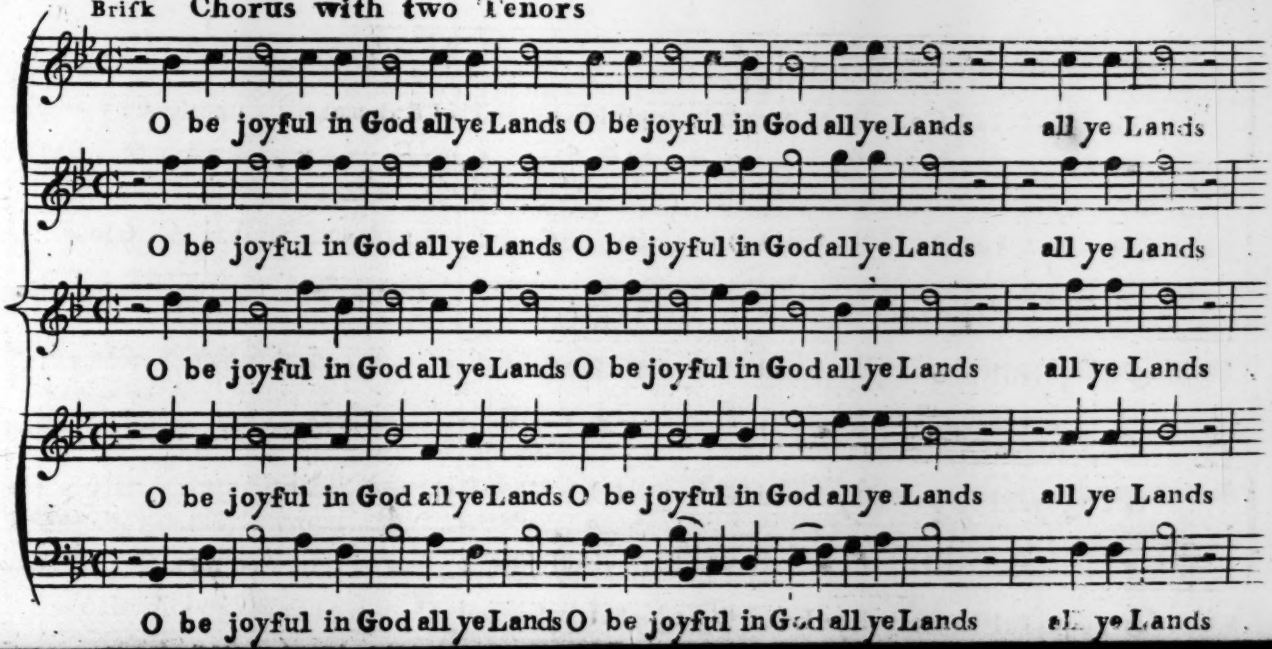


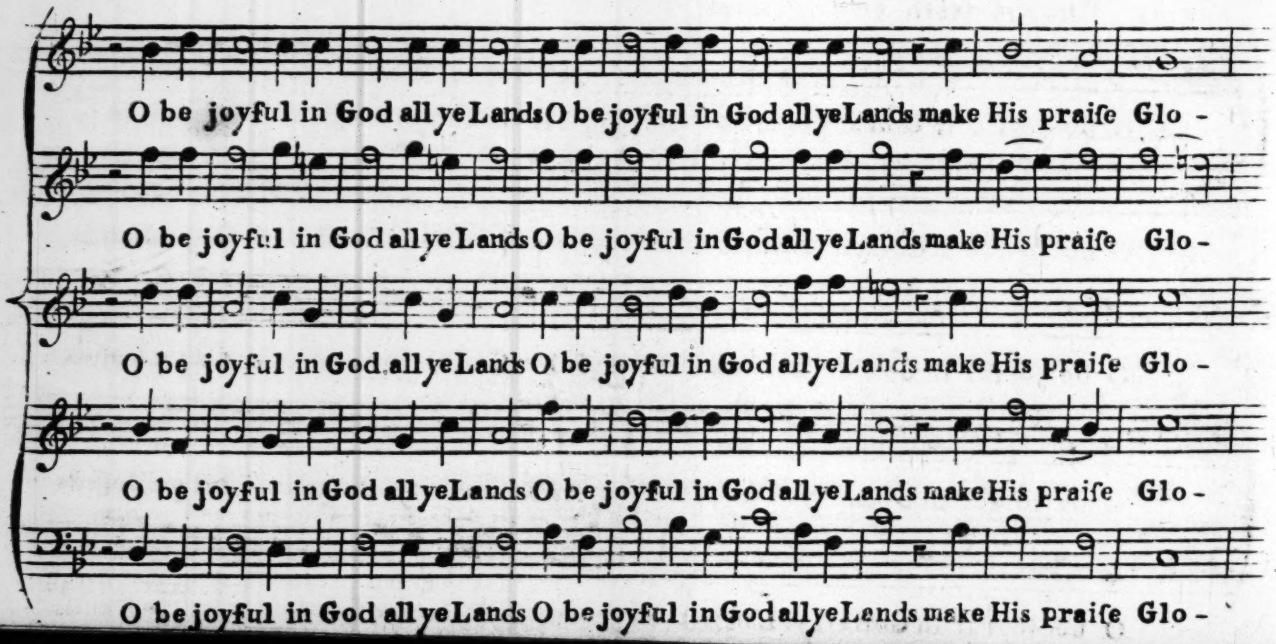

fie his Name Praiſe the Lord with one conſent And Mag - - - ni - fie his Name
fie his Name Praiſe the Lord with one conſent And Mag - - - ni - fie his Name
fie his Name Praiſe the Lord with one conſent And Mag - - - ni - fie his Name
fie his Name Praiſe the Lord with one conſent And Mag - - - ni - fie his Name

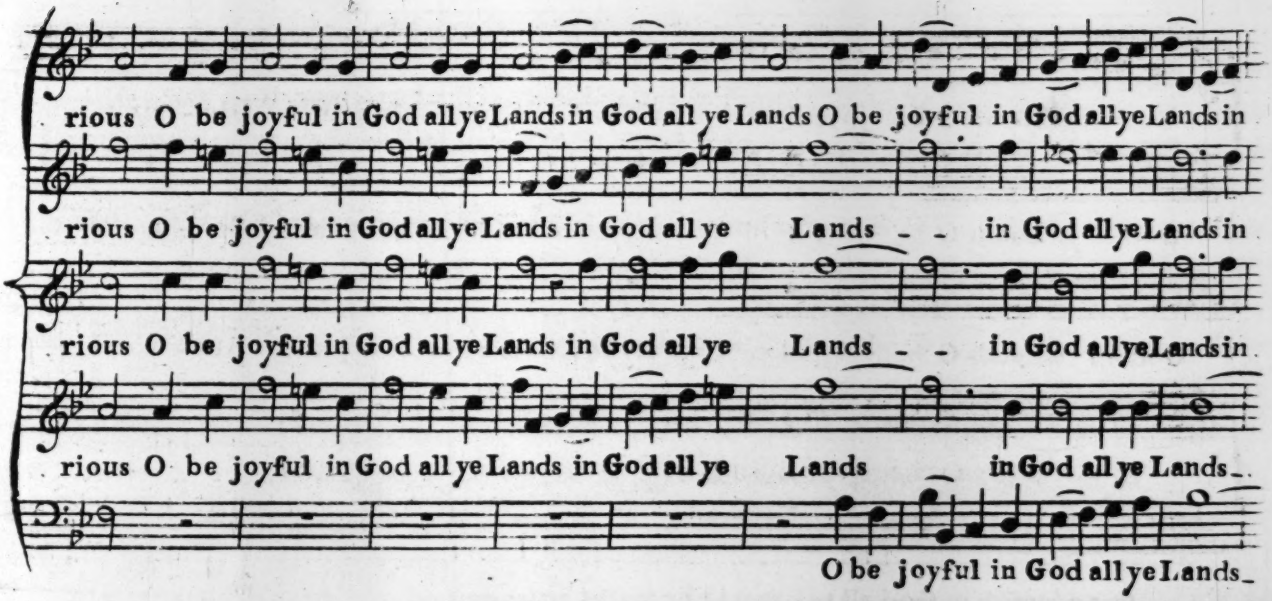
Slow

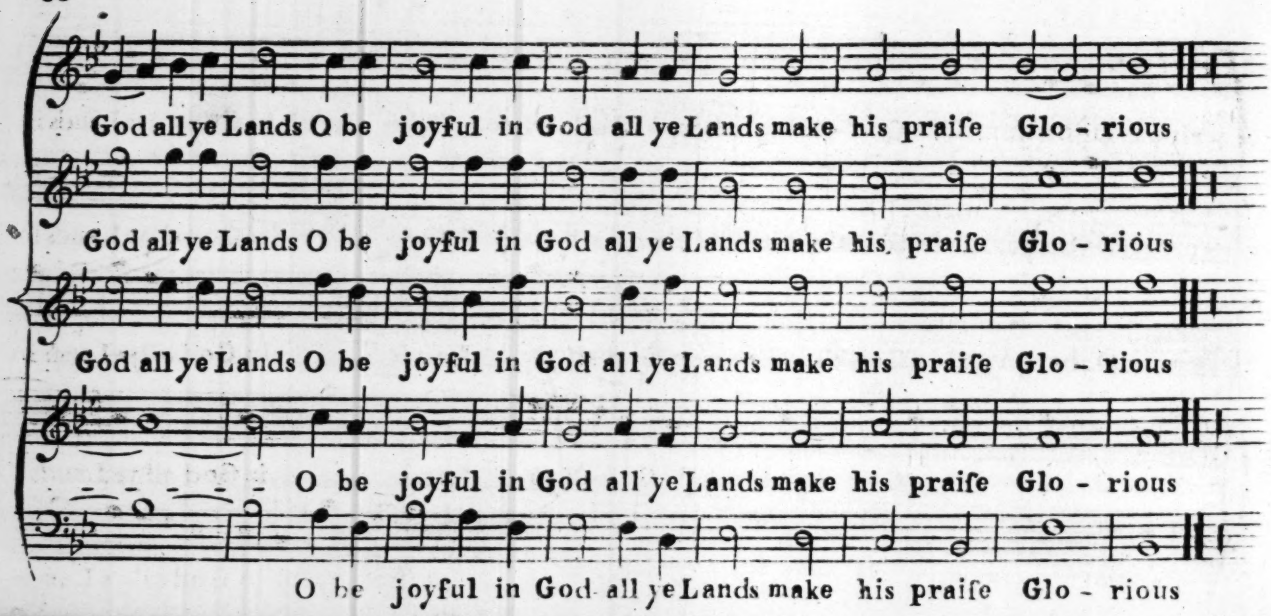

Let all the Servants of the Lord His worthy praiſe his worthy praiſe proclaim
Let all the Servants of the Lord His worthy praiſe His worthy worthy praiſe proclaim
Let all the Servants of the Lord His worthy praiſe his worthy praiſe proclaim
Let all the Servants of the Lord His worthy praiſe His worthy worthy praiſe proclaim

Brisk **Chorus with two Tenors**

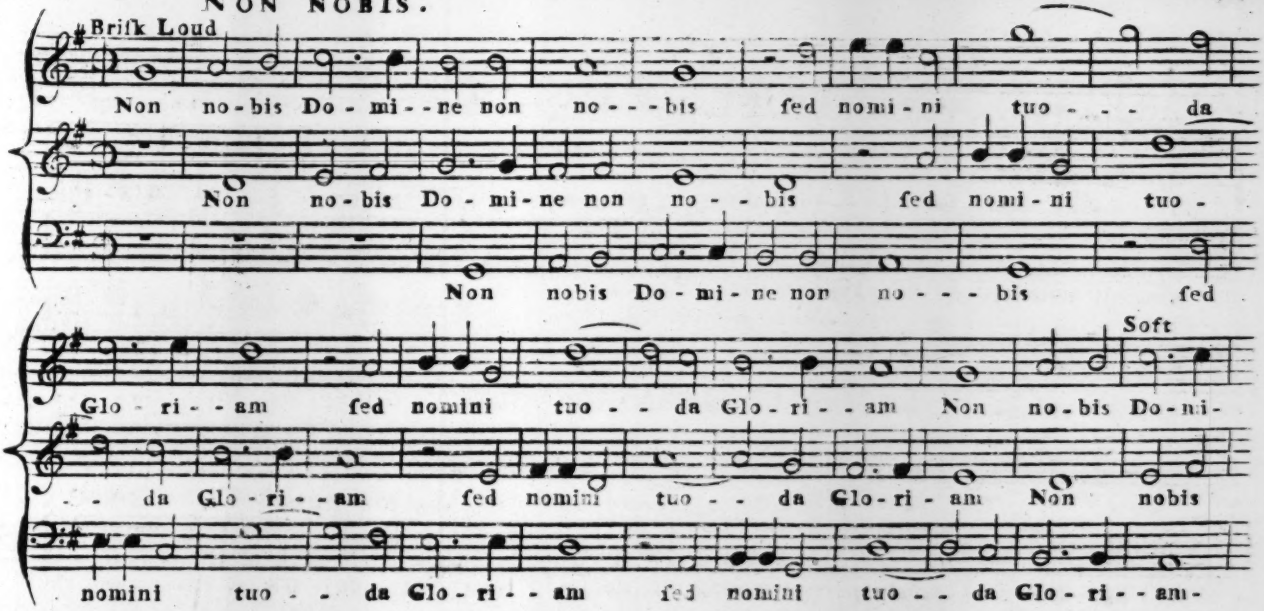


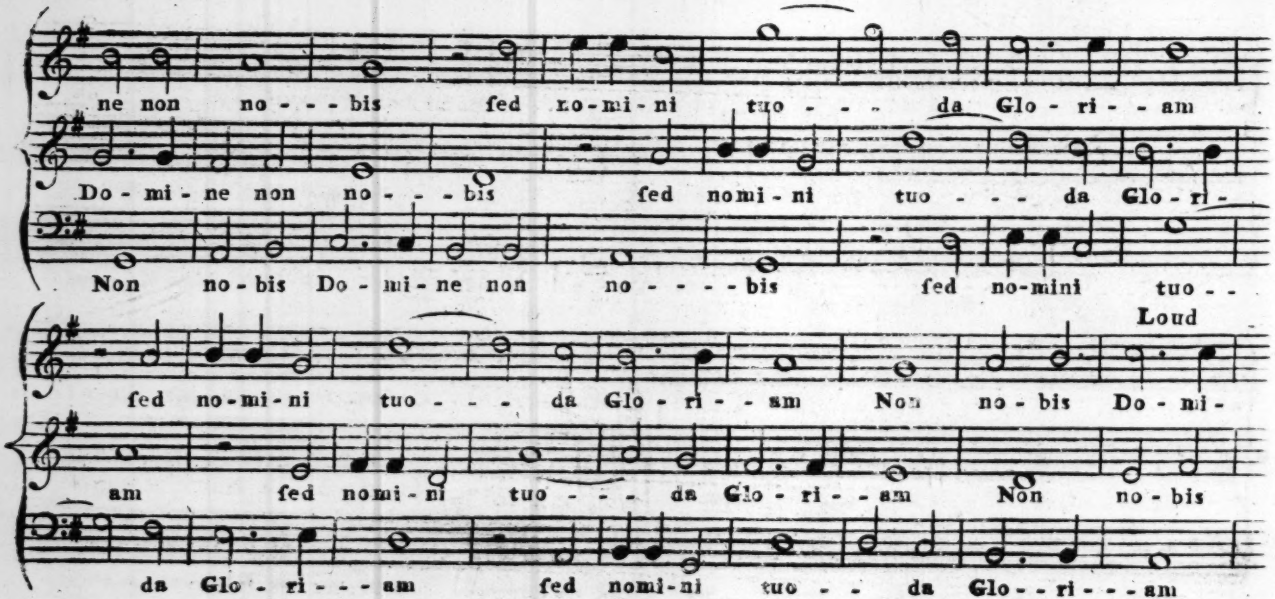

O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -
O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -
O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -
O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -
O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -

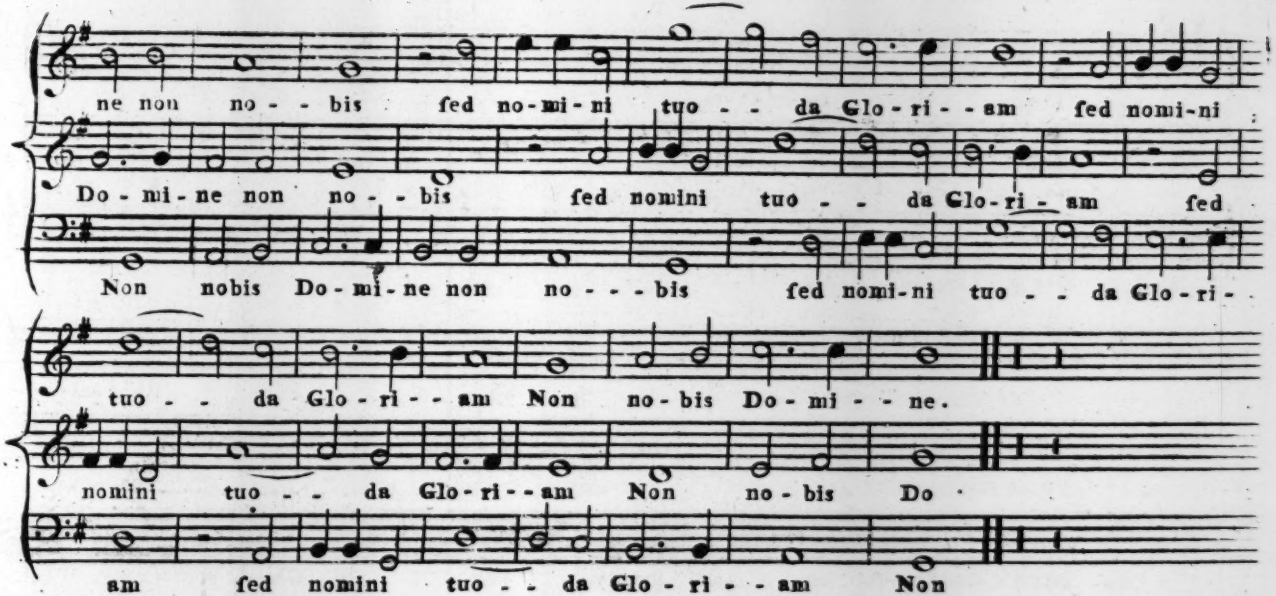

rious O be joyful in God all ye Lands in God all ye Lands O be joyful in God all ye Lands in
rious O be joyful in God all ye Lands in God all ye Lands in God all ye Lands in
rious O be joyful in God all ye Lands in God all ye Lands in God all ye Lands in
rious O be joyful in God all ye Lands in God all ye Lands in God all ye Lands
O be joyful in God all ye Lands


God all ye Lands O be joyful in God all ye Lands make his praiſe Glo - rious
God all ye Lands O be joyful in God all ye Lands make his praiſe Glo - rious
God all ye Lands O be joyful in God all ye Lands make his praiſe Glo - rious
O be joyful in God all ye Lands make his praiſe Glo - rious
O be joyful in God all ye Lands make his praiſe Glo - rious

NON NOBIS.


Brisk Loud
Non no-bis Do-mi--ne non no---bis fed nomi-ni tuo---da
Non no-bis Do-mi-ne non no--bis fed nomi-ni tuo-
Non nobis Do-mi-ne non no---bis fed
Soft
Glo--ri--am fed nomini tuo--da Glo-ri--am Non no-bis Do-mi-
--da Glo-ri--am fed nomini tuo--da Glo-ri-am Non nobis
nomini tuo--da Glo-ri--am fed nomini tuo--da Glo-ri--am-


ne non no - - - bis fed no-mi-ni tuo - - - da Glo - ri - - am
Do - mi - ne non no - - - bis fed nomi - ni tuo - - - da Glo - ri -
Non no - bis Do - mi - ne non no - - - - - bis fed no-mini tuo - -
Loud
fed no-mi-ni tuo - - - da Glo - ri - - am Non no - bis Do - mi -
am fed nomi - ni tuo - - - da Glo - ri - - am Non no - bis
da Glo - ri - - - am fed nomi-ni tuo - - da Glo - - ri - - - am


ne non no - - bis fed no-mi-ni tuo - - da Glo-ri - - am fed nomi-ni
Do - mi - ne non no - - bis fed nomini tuo - - da Glo-ri - am fed
Non nobis Do - mi - ne non no - - - bis fed nomi-ni tuo - - da Glo-ri -
tuo - - da Glo - ri - - am Non no - bis Do - mi - - ne.
nomini tuo - - da Glo-ri - - am Non no - bis Do
am fed nomini tuo - - da Glo - ri - - am Non

CANON.

Slow

O Ab - - - fa - - lom my Son my Son O

Woud to God I had dy'd for thee my Son Woud to

O Ab - - - fa - - lom my Son my Son O

Ab - - - fa - - lom my Son my Son

God I had dy'd for thee my Son

Ab - - - fa - - lom my Son my Son

Williams Sculp.